

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Twelve

CHICAGO, NOVEMBER 1, 1919.

One Dollar a Year—Ten Cents a Copy.

SKINNER COMPANY STARTS ON NEW ERA

NEW ORGANIZATION FORMED

Incorporated with Capitalization of \$250,000—Ernest M. Skinner Now Free to Devote All His Time to Construction Side.

Announcement is made of the re-organization of the Ernst M. Skinner Company of Boston and of the formation of the Skinner Organ Company. The latter is incorporated under the Massachusetts laws and has an authorized capital stock of \$250,000. There has been issued of this \$205,000, of which \$175,000 already has been paid in. The following officers of the Skinner Organ Company have been elected:

President—Arthur H. Marks.
Vice President—Ernest M. Skinner.
Vice President—William E. Zeuch.
Treasurer—Charles G. Parker.
Assistant Treasurer—Walter G. Keating.
General Manager—Edmund J. Barnard.

It is of special importance to the musical world in general, and to the lovers of organ music in particular, that under the new arrangement Mr. Skinner is enabled to devote practically his entire time to the development of the organ which he has made famous, without being handicapped with the details of business management.

QUARLES' PROGRAMS ARE OUT

Offerings at Thirty-seven Cornell Recitals Interesting.

The annual bound booklet containing the programs of the recitals at Cornell University by James T. Quarles has been published, and, as usual, is of great value and interest. Professor Quarles' educational service at Cornell is one of the musical features of Ithaca and the publication of the programs, the majority of which have appeared from time to time in *The Diapason*, assists in disseminating knowledge of the work.

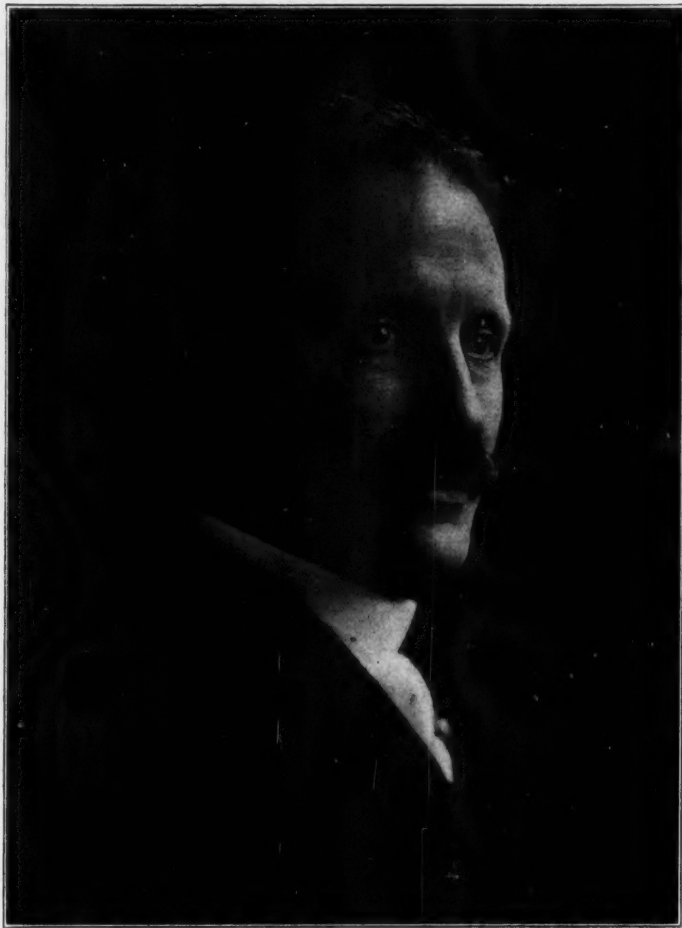
During the season 220 works were played, of which 107 were organ compositions and 113 transcriptions. Thirty-seven recitals were given during the year, twenty in Sage Chapel and seventeen in Bailey Hall. They were given on Wednesday afternoons during the first term of the university year, but were restored to their accustomed hour on Friday afternoons for the remainder of the year. The recitals of the summer session were given on Sunday and Tuesday evenings.

Cornell is the fortunate possessor of two magnificent organs. That in Sage Chapel was built by the Ernest M. Skinner Company in 1909, and contains four manuals and forty-six stops. The organ in Bailey Hall was built by the Steere Company of Springfield, Mass., in 1914, and contains four manuals and seventy-nine stops.

"The attendance at the recitals has been gratifying," says the introduction to the booklet. "With the return of the American army from France, many former students have returned to the university to finish their work. This has increased largely the interest in the recitals. The programs have followed their customary trend, and represent a wise blending of the greatest musical masterpieces of all schools, with the better class of music of lighter content and more immediate appeal."

"An irretrievable loss was sustained in the passing away of Andrew D. White. He was the great inspirer of all things musical at Cornell. A special recital made up entirely of his favorite numbers was given in his memory at Bailey Hall Nov. 16, 1918."

HARRISON M. WILD.



[Noted Chicago Organist, Conductor and Organ Teacher. See Editorial Page.]

HALL WORK TO PERTH AMBOY

Among Many New Contracts Is One for Three-Manual in New Jersey.

The Hall Organ Company is rushed with contracts from all parts of the country. The most recent are those from St. Stephen's Catholic Church, Perth Amboy, N. J.; St. Philip's Episcopal Church, Easthampton, Mass.; the First Baptist Church, Merchantville, N. J.; the First Church of Christ, Scientist, Quincy, Ill., and the First Congregational Church, Ogden, Utah.

Following are the specifications of the Perth Amboy organ:

GREAT ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Viola da Gamba, 8 ft.
Phlommela, 8 ft.
Flute Harmonic, 4 ft.
Principal, 4 ft.
Trumpet, 8 ft.
Tuba Sonora, 16 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Sallcional, 8 ft.
Vox Celeste, 8 ft.
Flauto Traverso, 4 ft.
Cornopean, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana, 8 ft.
Chimes, 20 bells.

CHOIR ORGAN.

Violin Diapason, 8 ft.
Viola, 8 ft.
Concert Flute, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.

PEDAL ORGAN.

Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Stopped Diapason, 8 ft.
Violoncello, 8 ft.

Combinations are adjustable at the bench and the pistons visibly operate the registers. There are five pistons operating on great and pedal stops, six pistons operating on swell and pedal stops, five operating on choir and pedal stops and four general pedal studs operating on the entire organ, including couplers.

DR. MORGAN IS IN PORTLAND

New Municipal Organist Assumes His Duties in the Maine City.

Irvin J. Morgan, Mus. D., formerly of Philadelphia, has assumed his position as city organist of Portland, Maine, succeeding Will C. Macfarlane. He undertook his new duties Oct. 1 at the large Austin organ in the city hall, the gift of Cyrus H. K. Curtis of Philadelphia.

Dr. Morgan is a former pupil of Sir Frederick Bridge and has given concerts in England and France with success. Dr. Morgan was organist of the Wanamaker store in Philadelphia for seven years. For the last two years he has been on a transcontinental tour.

New Haskell Contracts.

The following contracts have been signed by the Haskell Company of Philadelphia since Sept. 20:

Trinity Lutheran, Wrightsville, Pa.
All Hallows' Episcopal, Snow Hill, Md.

Henry Memorial Presbyterian, Philadelphia.

Seventh Street M. E., Philadelphia.
Zion's Reformed, Ashland, Pa.

Lancaster Avenue M. E., Lancaster, Pa.

St. Joseph's Catholic, Camden, N. J.
Incarnation Episcopal, Drexel Hill, Pa.

Christ Reformed, Bethlehem, Pa.
St. Paul's Catholic, Bristol, Pa.

Perkiomen Avenue Presbyterian, Reading, Pa.

Fifth Presbyterian, Chester, Pa.

Union Tabernacle, Philadelphia.
St. Stephen's Episcopal (enlargement), Philadelphia.

St. Matthias's Episcopal, Philadelphia.

FOR NEWS AND OFFICIAL NOTICES of the National Association of Organists see pages 8, 9 and 13 of this issue.

COURBOIN HAS BEGUN PHILADELPHIA SERIES

AUDIENCES OF 4,000 TO 5,000

Great Organ Events at Wanamaker Store—Pennsylvania Women Honor Ralph Kinder—Other Philadelphia News.

By DR. JOHN McE. WARD.

Philadelphia, Pa., Oct. 21.—The first of a series of about forty organ concerts was played by Charles M. Courboin on the great organ in the grand court of the Wanamaker store Thursday evening, Oct. 2. These concerts are probably the most important organ events in Philadelphia at the present time. Courboin, whose playing was generally considered masterly when he gave his premiere recital here last season, again proved himself a master musician. Forceful at times, tender at others, thrillingly dramatic when the score demanded such treatment, his interpretations were greatly enjoyed by the audience of about 4,000 persons.

The program included: Chorus Magnus, "Hosanna," Dubois; Evening Song, Schumann; Spinning Song, Mendelssohn; Toccata and Fugue in D minor, Bach; Fifth Symphony, F minor, Widor; Andante from String Quartet, Tchaikowsky; American Fantasia, Yon; Improvisation on a theme given by Thaddeus Rich, concert master of the Philadelphia Orchestra.

Courboin is without doubt talented. As an organist he is a virtuoso of the first rank. In the highly dramatic Toccata and Fugue in D minor by Bach he displayed technique both on manual and pedal well calculated to cause consternation by the rapidity of the tempo. At the same time he found numerous opportunities to change the registration, which heightened the effect of nuance, without a break in rhythm.

In strong contrast to the "Hosanna" Chorus and the Bach number were the Schumann and Mendelssohn compositions. The latter charming piece was marred by the hugeness of the building. Fault could be found with the tempo in which he played Tchaikowsky's Andante from the String Quartet. It was much too slow, and as it enjoys a wide acquaintance here, due to its frequent rendition by the world's famous string quartets, there were perhaps hundreds in the audience who knew every note of it; therefore was the error the more remarked.

Further experience with the gigantic console will doubtless enable the player to give more individual effects of tone color—a matter which must be studied to suit this particular building.

Widor's Toccata received a capital rendition, though its clarity was not the equal to which we are accustomed by native organists.

The concert closed with a clever improvisation on the theme in the first movement of Mendelssohn's Violin Concerto.

For the second time a large audience swayed to the art of Mr. Courboin in the Wanamaker store on Oct. 9. The beautiful tonal qualities were much more in evidence than in the first recital. Mr. Courboin has the happy faculty of choosing selections which bring into play many of the combinations of which the organ is capable. As the full rounded notes were tossed back and forth, one could not fail to realize himself in the presence of an instrument not only of huge proportions, but of superb beauty and refinement. The program follows: "Grand Choeur Dialogue," Gigout; "Rigaudon," Rameau; "In Coeli Immensi," Marcello; Aria in D and Fugue a la Gigue in G major, Bach; "Benediction Nuptiale," Saint-

Saens; Variations on an old Breton Carol; Marty; Invocation; Mailly; "Musical Snuff Box," Liadoff; Grand March from "Aida," Verdi; Improvisation on the "Marcia Reale," the Italian National March, in honor of the visit of the Royal Italian Battleship, Conte di Cavour.

Five thousand persons heard this concert, and Mr. Courboin delighted them with displays of prodigious technique, changing to a dreamy lyric or the playful mood of the "Musical Snuff Box." The Fugue a la Gigue was given a spirited, rollicking, dancing rendition, quite at variance with the average concert goer's idea of a fugue. The Aria for G string is always a favorite. It, too, is well known here as an organ arrangement, and was as much enjoyed as it well deserves to be.

The "Benediction Nuptiale" is an old favorite, too much neglected of late. It should be resurrected especially as a "chime" piece. It received the hearty approval of the audience. An improvisation on the Italian national march furnished the audience with a potpourri of popular airs mixed with a pyrotechnical display of arpeggios, runs and full organ, closing with the "Star-Spangled Banner."

The third concert of this series was attended by the largest audience so far. The entire program was well selected and diversified, and received the cordial approval of the audience. The offerings were: Fantasia and Fugue in G minor, Bach; Duetto from Second Sonata, Pagella; "Echo," Yon; Summer Sketches, "The Cuckoo," and "The Bee," Lemare; Toccata in G major, Dubois; "Dreams," from Seventh Sonata, Guilman; Allegretto, De Boeck; Coronation March from "Le Prophete," Meyerbeer; Improvisation on a theme given by James Francis Cooke, editor of the Etude.

Ralph Kinder has been honored by the State Federation of Pennsylvania Women, who in convention at Scranton by unanimous vote adopted his new setting for the state song, formerly sung to the air of the Russian hymn.

A letter of thanks was sent to Mr. Kinder. Mrs. Kinder is president of the Woman's Club of Cynwyd. When the vote was taken on the new music there was a majority vote for "No. 1." After the standing women were counted it was voted to make the vote unanimous. Then came the excitement of announcing the winner's name. It was then the new honor came to the Cynwyd Club. Mrs. Kinder was invited to take the platform, and a genuine ovation was accorded to her, her club, to the eastern district and to the absent composer, Mr. Kinder.

The Vatican choirs were heard here in a unique concert of superlative merit. Fifty singers drawn from the Papal choirs of Rome were directed by the Rev. Don Raffaele Casimiri in a recital that will set a standard for all future choral efforts. The average work of choral societies is generally uninteresting, even dry and prosy. This aggregation of singers was an eye opener to our choral conductors and choirmasters. These voices thrilled one with an atmosphere hitherto unknown here—and this is saying much when we think of our many and meritorious choir and choral organizations. The choir sang as a unit—no solo parts, no duets—pure harmony in four to six parts, and sans accompaniment. The technique of the Vatican choirs has for many centuries been the envy of musicians and visitors to Rome. There seems to be nothing impossible to these vocalists, who sing with unflinching fidelity to pitch the most difficult and involved styles. It was a revelation to hear what can be done by grouped human voices.

Charles M. Courboin will play a special recital at Wanamaker's Thursday, Nov. 20, before the American Organ Players' Club. The entire program was selected by members of the club.

Ralph Kinder commenced his weekly organ recitals on Sunday evenings

at 7:30 at Holy Trinity Church. These recitals are largely attended.

At St. James' S. Wesley Sears is giving a musical service along the lines of the English cathedral choral song, followed by a short recital. On Oct. 12 the program was: Prelude to "Lohengrin," Wagner; Toccata, D minor, Mailly; Solemn Melody, Walford Davies.

Musical services have also been resumed at the Second Presbyterian Church under the direction of N. Lindsay Norden. This choir will give a Russian program before the Philadelphia Music Club on Dec. 17. The program for Oct. 12 was: "Fierce Was the Wild Billow," Noble; "We Praise Thee," Rachmaninoff; "Cherubim Song," Arkhangelsky; "The Day Thou Gavest," Woodward; "O That Thou Hadst Hearkened," Sullivan.

It is gratifying to learn that Miss May Porter, so well known in musical circles, is rapidly convalescing from a serious illness. Miss Porter is organist of St. Paul's Presbyterian Church and director of the Cantaves Club, the Philomusian Club, the Choral Club of the Business Women's League, the Swarthmore Chorus and the Y. W. C. A. Choral Club.

SCHAEFER ORGAN ORDERED

Divided Two-Manual Electric for Church at Beaver Dam, Wis.

The Schaefer Company of Schleiserville, Wis., has closed a contract with St. Stephen's Evangelical Lutheran Church of Beaver Dam, Wis., for a two-manual organ of fourteen speaking stops. The organ will be in two parts, on each side of a large window, and the console will be about thirty feet from the organ. The organ will have Schaefer's own electro-pneumatic action. The scheme of stops follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viol d' Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
PEDAL ORGAN.
Bourdon, 16 ft., 42 pipes.
Lieblich Gedeckt, 8 ft., 30 notes (from Swell).
Flute, 8 ft., 30 notes (from Bourdon).

The organ will be equipped with a Zephyr electric blower. Provisions will be made at the console for the addition of two stops in the swell organ later. This organ will be similar to the divided organ built by this firm for St. Luke's Catholic Church, Carnegie, Pa., last year.

TEACHERS TO SEEK INCREASE

Philadelphians Vote to Ask for Higher Prices for Lessons.

Many of the leading teachers and conservatory heads of Philadelphia attended a meeting of the Philadelphia Music Teachers' Association Sept. 29, at which the following resolutions were adopted:

"Whereas, The music teachers of America are performing an educational work of vital importance in every community;

"Whereas, In all vocations it has been found necessary to increase the amount of income to meet the vastly increased cost of living; and

"Whereas, It is imperative that the music teaching profession act concertedly; therefore, be it

"Resolved, That we, the members of the Philadelphia Music Teachers' Association, do hereby determine to increase our rates of tuition to meet the existing conditions."

New York Office for Orgoblo.

The Spencer Turbine Company has established a new office in New York City, at 101 Park avenue, nearly opposite the Grand Central station, for its organ blower department. The office is placed under the charge of George W. Westerfield, who has been connected with the Spencer Turbine Company for many years. Mr. Westerfield may be reached by telephone, Murray Hill 6867.

JOSEPH BONNET SAILS FOR AMERICAN TOUR

IMPORTANT DATES BOOKED

Will Play with Boston Symphony Orchestra—Popular Welcome to New York Being Arranged by Philip Berolzheimer.

Word has been received by Herbert E. Hyde of Chicago, manager of the 1919-1920 season of concerts in the United States by Joseph Bonnet, that Mr. Bonnet sailed Oct. 28 and will arrive in New York about Nov. 15. He will immediately start on his tour, which will take him over most of the United States and Canada.

Mr. Bonnet's first recitals will be in the South, in the cities along the Atlantic coast. He is booked to play in Pennsylvania, South Carolina, Washington, D. C., and in the principal cities of other coast states. Thereafter he will go back to New York and his initial appearance for this season in the metropolis will take the form of a popular welcome, late in December, under the auspices of Philip Berolzheimer, the city chamberlain, who is a well-known patron of organ music and himself an amateur organist and pupil of Dr. William C. Carl.

Among the most important appearances of Mr. Bonnet will be two as soloist with the Boston Symphony Orchestra, Dec. 26 and 27. Mr. Bonnet played with the Boston Symphony last year and the re-engagement is a result of the impression he made then.

From Boston the French organist will make his way west, arriving in Chicago the latter part of January. He will devote considerable time to the Middle West, where he has already been booked for a number of recitals. The second week in February he will go to Canada for a series of concerts.

SIX SCHOLARSHIPS AWARDED

Those Who Win Guilman School Honor Offered by Berolzheimer.

With an exceptional enrollment, exceeding that of many years, the Guilman Organ School has been reopened for the season. Students of marked ability have come to New York from distant parts of the country to avail themselves of the opportunities offered at this well-known institution and to study the organ under William C. Carl. The classes in theory under Clement R. Gale and Warren R. Hedden are already started, as well as those conducted by Dr. Carl in service playing and practical musical knowledge at the organ.

The six Berolzheimer scholarships offered through the generosity of Mr. and Mrs. Philip Berolzheimer have been awarded to:

Ralph Arthur Harris, Nova Scotia.
Guy A. Normandin, Rochester, N. Y.

Andrew G. Clemmer, Warren, Ohio.
Douglas Ellegood Fowler, New York.

E. Lois Birchard, Mount Vernon, N. Y.

Florence I. Lee, Bayonne, N. J.

The contest was participated in by a larger number than in recent years and the successful contestants are to be congratulated on having been chosen. Mr. Berolzheimer has provided seven season tickets for the New York series of concerts to be given by the Boston Symphony Orchestra in Carnegie Hall. The students holding the highest markings each month will receive the seats to attend.

The new office of the Guilman Organ School is at 17 East Eleventh street, New York City.

Organ as Home for Monkeys.

Nucie, a monkey, escaped from her cage and fled into the recesses of the great organ in the municipal auditorium at San Francisco during the California land show held there recently, says a dispatch from the Pacific coast city. Five days later Nucie was found in the organ with two offspring born during her period of hiding. Apparently the trio had not been seriously disturbed by the playing of the instrument. Nightly raids on the

WANTS IN ORGAN WORLD

FOR IMMEDIATE SALE—THREE-manual Austin organ of thirty-five speaking stops; being replaced with larger organ of same make. This organ is divided, with detachable console. Pipe work, voicing and chests in excellent condition. No case work or front pipes. Price reasonable as it stands, in prominent church in Cleveland, Ohio. If interested apply immediately to AUSTIN ORGAN COMPANY, Hartford, Conn.

WANTED—FIRST-CLASS ORGAN builders in all branches. State experience. Wages 65 cents per hour and up. Steady work. Union shop. George Kilgen & Son, St. Louis, Mo.

WANTED—IN SOUTHERN CALIFORNIA, organ draftsman and organ mechanics in all departments. Good wages. Near Los Angeles; model town and good home conditions. Avoid the eastern winter and live in California. Address L. D., care of The Diapason.

WANTED—SEVERAL GOOD OUTSIDE men; also general mechanics. C. S. HASKELL, 1520 Kater street, Philadelphia.

WANTED—GENERAL ALL AROUND organ builder, familiar with electro-pneumatic, tubular and tracker organs of all kinds, and must be competent tuner for general outside work on all types of organs. Permanent position guaranteed. State salary. Pitts Pipe Organ Co., 1218 Farnam street, Omaha, Neb.

WANTED—A GOOD ALL-AROUND organ man. Good chance for right man to become interested in the business, which was established in 1897. Address SAMUEL S. WATERS, 109 Tenth street, S. E., Washington, D. C.

FOR SALE—OLD ESTABLISHED organ tuning and repair business, with plenty of new and rebuilding work, in the finest city in the East. Address Box H C, care of The Diapason.

WANTED—FIRST-CLASS METAL pipe voicer. Apply, stating experience and salary expected. Address H B, care of The Diapason.

FOR SALE—SEVERAL ROSS WATER motors in good condition for sale cheap. S. P. CHEDLEY, 117 Landon street, Buffalo, N. Y.

WANTED—SECOND-HAND PEDAL keyboard for piano. Must be in good condition and reasonable in price. Mrs. J. S. Lawson, Box 647, Anoka, Minn.

FOR SALE—A TWO-MANUAL PIPE organ of twenty-two speaking stops. A well-built instrument of good tone, neat design and in first-class condition. For further particulars address the Rev. G. S. Gerhold, 412 Front street, Hamilton, Ohio, or Wicks Pipe Organ Company, Highland, Ill.

WANTED—SKILLED WORKMEN in every department; also apprentices. Opportunity right now for two young men to learn voicing under masters of the art. Apply to Superintendent, Pipe Organ Factory, the W. W. Kimball Company, Marshall boulevard and Twenty-sixth street, Chicago.

WANTED—FIRST-CLASS ORGAN builders. Apply to the Marr & Colton Company, Warsaw, N. Y.

STEADY EMPLOYMENT AND GOOD wages will be given expert chest makers and action men at the factory of THE HALL ORGAN COMPANY, West Haven, Conn.

WANTED—FIRST-CLASS ORGAN builders in all branches. Apply THE RUDOLPH WURLITZER MANUFACTURING CO., North Tonawanda, N. Y.

FOR SALE AT A BARGAIN—A ONE-manual pipe organ of ten speaking stops. Good tone, fine condition and first-class repair. For further particulars and price address WICKS PIPE ORGAN COMPANY, Highland, Ill.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

fruit exhibits are believed to have furnished Nucie with the necessities of life.

Establishes Tuning Business.

Nicholas Doerr, for eleven years connected with the organ factory of the W. W. Kimball Company, has undertaken a general tuning and repair business in Chicago and vicinity. Mr. Doerr will make his headquarters at 4255 West Twentieth street.

The Organ at St. Clement's Church, Philadelphia

By REGINALD L. McALL

Very few churches have a more complete musical equipment than St. Clement's, Philadelphia, or finer acoustic and general conditions. The rector is the Rev. Charles S. Hutchinson, D. D., and Henry S. Fry has been the organist for the last eight years. He has devoted his best energy to the development of the choir, proof of which may be found in the service lists.

Soon after his arrival plans were made to secure a new organ. The instrument was originally built by Stanbridge, who has left so many specimens of his sterling work in and near Philadelphia, and was rebuilt by Roosevelt about 1885, with voicing by one of the Ilgenfritz brothers.

In 1914 the new contract was given to the Austin Organ Company, who have carried out the scheme of the organist with remarkable success. The present organ contains fifty-five speaking registers, only twelve of them having belonged to the old organ. Of these, forty-six are separate units, six are augmented and three are borrowed. Forty registers are enclosed.

The specification follows:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
Principal Diapason, 8 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Gross Gedeckt, 8 ft., 61 pipes.
Hohl Flute, 8 ft., 61 pipes.
Wald Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 61 pipes.

*Enclosed in choir box.

Eight adjustable composition pistons to control great and pedal stops and couplers.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 2 rks., 8 ft., 134 pipes.
Dolce, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Double Oboe Horn, 16 ft.
Oboe, 8 ft., 85 pipes.
Oboe Clarion, 4 ft.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Tremulant.

Eight adjustable composition pistons to control swell and pedal stops and couplers.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Rohr Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

Eight adjustable composition pistons to control choir and pedal stops and couplers.

SOLO ORGAN.

Grand Diapason, 8 ft., 73 pipes.
Flauto Major, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Tuba Harmonic, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Eight adjustable composition pistons to control solo and pedal stops and couplers.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Magnaton, 16 ft., 32 pipes.
Open Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Bourdon, 16 ft., 56 pipes.
Octave (from Open), 8 ft., 32 notes.
Flute (from Bourdon), 4 ft., 32 notes.
Flute (from Bourdon), 8 ft., 32 notes.
Trombone (Tuba extended), 16 ft., 12 pipes.

Tromba (from Solo), 8 ft., 32 notes.
Double Horn (from Swell), 16 ft., 32 notes.
Three adjustable composition pedals to control pedal stops.

ACCESSORY—Balanced crescendo pedal, adjustable, not moving registers. Balanced swell pedal. Balanced choir and great pedal. Balanced solo pedal. Great to pedal, reversible. Solo to great, reversible. Solo to pedal, reversible. Sforzando pedal. Three combination pedals duplicating swell 2, 3 and 4. Three combination pedals duplicating great 2, 3 and 4. Two combination pedals duplicating choir 2 and 3. Eight special adjustable pistons over upper manual, controlling the entire organ, including couplers. Swell pedal indicators over upper manual. Swell pedals lock together optionally and work as a master pedal.

The great choir, solo and part of

the pedal organs are over the player, with the swell and remainder of the pedal organ opposite him. The organ cases are ideally placed about fifteen feet above the main floor, occupying absolutely open positions in the corners formed by the side walls of the nave and the chancel arch wall. The tonal advantage thus secured is marked, entirely avoiding the indirect and muffled effect of the usual chancel position.

The aim of the organist was a dignified, churchly organ with well blended accompanying quality sufficient for all demands of choir and congregation. The diapasons are delightful, avoiding the tubbiness often found with heavy scales and possessing brightness without being thin. The related strings and flutes dovetail into the diapason family, those on the solo organ—flauto major and gross gamba—being particularly useful. There are 8-foot open and

power or quality, to usurp the place which diapasons and reeds fill, or to destroy their effect.

It is impossible to mention many of the excellent solo stops. One felt that unusual care had been exercised in the evenness of scale at both ends—for example, in the swell oboe, the large strings and certain flutes.

The organ at St. Clement's Church is a monument to the technical knowledge, common sense and fairness of its organist. These qualities are not always found together, but when they are, the right kind of organ builder will gladly assume the task of co-operating in producing an organ that is a joy to play and to listen to. The builder will respect such an organist's opinion—he will bring forth his own best for the feast, and he will not be ungenerous in assigning to the organist the credit he deserves for the vision he saw as well as for the rea-

ORGAN IN ST. CLEMENT'S CHURCH, PHILADELPHIA.



stopped flutes on every manual but the solo, a most desirable feature.

The choir also possesses a stopped diapason, and we found it difficult to tell which one had been saved from the old organ. Indeed, one of the remarkable qualities of the instrument is that, tonally, it does not sound in the least like a "rebuild." How many catastrophes have happened through injudicious combination of old and new work in rebuilding—as unsuccessful as the old skin into which new wine has been poured! This result was won by not attempting any extreme effects, or employing extreme scales and pressures. The blower has only seven and one-half horsepower, for the pressure of the entire organ is five inches, with the exception of seven inches for the solo stops and pedal magnaton.

A word must be said of this admirable stop. It is simply a flue pipe of large scale, cut up high, and giving a well-defined foundation tone of solid string character. At St. Clement's Church its effect is marked. It steadies and increases the corresponding diapason, it creates and reinforces the appropriate overtones as found in the manual chords, and it bridges over the gap between pedal flue and reed.

The "feel" of the organ at the key-desk is ideal. Responsive mechanically, and most malleable tonally, there is no difficulty in making friends with it, and in expressing oneself through it. It is a comfortable organ, and is large enough to supply easily the combinations desired. It was not designed as a concert organ, and yet there is abundant scope for refined registration of solo effects. The distinctive feature, however, of the tonal appointment is its splendid power of building to a majestic climax—free from any jumps or rough angles during the process. One reason for this lies in the care exercised in choosing the string tones. They are not allowed, either in number,

sonableness of his attitude. And such an organist will honor the man without whom his vision would never have materialized, and he will secure for him proper compensation. For the greatest single obstacle to artistic organ building is the low price obtained by the ignorant purchaser from the builder who is too accommodating.

NEWS-NOTES FROM BOSTON.

By HARRIS S. SHAW, A. A. G. O.
Boston, Mass., Oct. 24.—The first meeting of the executive board of the New England chapter of the guild was held Sept. 30 in Boston. Plans for the year were outlined.

The first social meeting of New England chapter will be held Oct. 27 at the Harvard Musical Association rooms.

William E. Zeuch, organist and choir-master of the South Congregational Church, is again giving a series of free recitals after service Sundays at 12:15 through the season.

Albert W. Snow, organist of Emanuel Church and Boston Symphony organist; William E. Zeuch, organist of the South Congregational Church, and Harris S. Shaw, organist of the Second Universalist, have been engaged as teachers of organ at the Boston Symphony Orchestra School of Music.

The inaugural recital on the Estey memorial organ at the Methodist Church, Newton Center, Mass., was given Oct. 8 by John Hermann Loud, F. A. G. O., assisted by Adolf Bok, violinist, Mr. Cello, harpist, of the Boston Symphony Orchestra, and Miss Marion Harper, soprano. The program included: Concert Overture, Hollins; harp solo, Andante, Godard; "Carillons," Wolstenholme; "Will o' the Wisp," Nevin; "Echo Bells,"

Brewer; Aria, Gounod; Improvisation on "Lost Chord"; violin, Andante Religioso, Thome; Toccata, G minor, Matthews; trio, "Ave Maria," Bach-Gounod.

John Hermann Loud gives the opening recital of the guild series Oct. 29 at the Park Street Church. The program: Nineteenth Sonata, Rheinberger; "Legende" and "Finale Symphonique," Guilmant; Andante (Symphony 2), Widor; "Grande Piece Symphonique," Franck; "Finlandia," Sibelius.

The first social meeting of the Portland section of the New England chapter will be held Nov. 3 at the studio of Alfred Brinkler, F. A. G. O. Miss Marguerite Ogden will read a paper on "Hymnology."

Benjamin L. Whelpley will give an organ recital for the New England chapter at the Arlington Street Church Nov. 10. A recital will be given by Albert W. Snow for the chapter at Emanuel Church, Nov. 24.

Northminster Presbyterian Church

Columbus, Ohio
191 King Ave.

To Whom It May Concern:

Two years ago we installed a Schantz Organ, and we have been glad we did so ever since.

The Organ was everything the Schantz Company claimed for it and then some. It is sweet in tone and serviceable in every particular.

The Schantz Co. was pleasant to deal with, and carried out their contract to the letter.

Were I purchasing an organ for another church, I would not be five minutes in considering a proposition from any other Company. The organ purchased would be a Schantz.

Yours cordially,

W. M. HINDEMAN, Pastor.

SCHANTZ ORGAN CO.

Established 1873. Orrville, Ohio

ORGAN & PIANO SERVICE CO.

Asbury Park, N. J.

Tuning

Repairing — Rebuilding
Electric Organ Blowers
Cathedral Chimes

For many years in charge of the enlargement and maintenance of the Hope-Jones Organ, Auditorium, Ocean Grove, N. J.

OVER TWENTY YEARS EXPERIENCE

Geo. W. Badger Organ Pipes

Special Equipment
for
Heavy Pressure Work
MERRICK, N. Y.

WILLIAM LINDEN

Theatre and Church Organ
Tuning and Repairing
Maintenance of Pipe Organs
Phone Diversey 2654
1637 Vine Street, CHICAGO

ARPARD E. FAZAKAS

DESIGNER AND BUILDER OF
CHURCH ORGANS
156 FIFTH AVENUE, N. Y.
FACTORY: ORANGE, N. J.

Post-War Opportunities for the Active Organist

By KENNETH S. CLARK

Some years ago the problem was: "What can the organist do to secularize the instrument?" In the last few years, however, this problem has been partly solved through the increasing use of the organ in motion picture houses. Nevertheless, the difficulty still exists as applied to the organist in his relation to the church. Moreover, a new problem has come up as a result of the war and the greater spirit of idealism that it has left among us. The new problem is: "What can the organist do in the way of service to his community?" There are several answers to this question, which are based upon experience in community work.

One particular scheme which gives the organist opportunity to do real community service has already been promulgated in a certain city by the War Camp Community Service. The plan is to make use of a church which has been one of the community centers in the city. In this setting a community course of musical programs has been planned for this season—five concerts before Christmas and five after Christmas. The feature of the concerts will be an organ recital program to be given by visiting organists from the various churches, assisted by instrumental or vocal artists. A set fee is to be paid to all artists participating in these programs. This fee is to be in line with community work. It is planned to charge possibly 50 cents admission to cover the five concerts of each series. It is intended to use a piano as accompaniment for the various soloists who assist in the program.

It is expected by the organizers that the following good results will be realized from this innovation:

1. Co-operation of the best musical talent in the city will be secured to help promote this community work, and at the same time the artists will feel that they are doing their work on a professional basis.

2. It will enable the people of the community to have the wholesome recreation of hearing good music regularly at the smallest price.

3. It is believed that the bringing in of visiting organists will create an interest which will be a step forward not only in the inter-relation of the organists themselves, but in bringing the churches closer together in their community work.

The organists of any city are in a position to put through such a program. It can best be done, however, in a broad community way, by having the concerts in the hands of a civic committee rather than have the scheme seem to proceed from the organists themselves. This committee should include representatives of the leading civic elements in the community as well as the musical representation essential to give the project the right artistic handling.

It would be necessary, in such a community enterprise, for the organist to depart somewhat from a certain rather prima-donna-like attitude (though a highly justifiable one in principle), that an organ program must be a complete entity in itself, and not interspersed with any other forms of music. While everyone will agree as to the bad taste of marring the classic outlines of an organ recital by including forms of music that are out of the picture, nevertheless, this difficulty can be avoided in the following way: When an organist appears on the community program with other musicians it would be entirely practical to have his numbers form a separate part of the concert, either to precede or follow the other contributions. In such programs it would be advisable for the organist to introduce a greater number of transcriptions than usual in his regular recitals—that he might introduce, through these transcriptions, the great music of the world written in whatever form.

"But suppose that there is no

church in the community that is available for such community programs?" is a question that may be interposed at this point. Here is an opportunity for the organist to function as a musical propagandist in his community. Has the city a municipal auditorium in which there is an organ? If not, it would be wise for the organist to see that agitation is begun for the erection of a community concert hall, built as a memorial to our soldiers and sailors. Such a hall represents the de luxe style of memorial among those which are being proposed by the Bureau of Memorial Buildings, operating under the War Camp Community Service. Once again it might be well for the organist not to appear publicly as suggesting the inclusion of an organ in such a community auditorium, lest his motives be construed by the narrow-minded as being ulterior. He could, however, sow the seeds of the idea among his influential friends. With such an auditorium the future of the organ, not only as a secularized instrument, but also as a medium of community service, would be most practically settled.

Again, there are great opportunities for the organist to do, not only a musical but a civic service to the community through educational recitals, especially for children. The organist who is playing in a motion picture house has especial opportunities along this line in the institution of Saturday morning programs for young people, possibly given free. These programs might include a comedy, an educational film and also some carefully selected music of various representative forms. This music could be made especially palatable to children if accompanied by informal explanatory talks such as Walter Damosch gives so charmingly at the young people's concerts of the New York Symphony.

The church organist, provided that he is employed by a congregation which uses its church building for such secular purposes, has similar opportunities along this line. In this case, however, it would probably be impossible to use motion pictures, and a most acceptable substitute would be community singing, which, incidentally, could well be used by the "movie" organist in the children's programs just mentioned. There is a wide choice of songs which would be adaptable for such a purpose, as well as of interest to the children. Further, such programs could be made useful in the way of Americanizing the children of the foreign-born, through the use of such numbers as Stephen C. Foster's songs, and "America the Beautiful," "The Stars and Stripes Forever," "My Own United States," and our various standard patriotic songs.

The educational value of these young people's recitals might be enhanced through the institution of a music memory contest. The scheme of this contest is as follows: A selected list of compositions should be played from time to time, accompanied by explanatory analyses giving the facts relating to the composers and the true meaning of the works. After a certain time the numbers should be played without a program, after which the children would be asked to write down the name of each composition and its composer. This plan is to be carried out orchestrally this season in a most extensive manner in Chicago.

In his strictly church work the organist has great opportunities for increasing the get-together spirit of the people through the leading of community singing. The organist through his capacity as choir director has the equipment to carry community singing to its highest estate. Of course, community song leading requires a special, broad method that the organist, with all his musical erudition, may not possess. It would be well for those who are interested in taking up such work to enroll themselves in the free schools of song leading established throughout the country by the War Camp Community Service.

One of the members of the class at the summer session of the War Camp Community Service school in New York was a returned soldier from overseas who had been impressed by

the service that had been rendered by welfare workers to the men in uniform and wished to do some community service himself. This young man was an organist, but had not yet re-established himself in his profession. After the close of the school he was invited to go to a Middle Western city and play the organ at a church which was without an organist. Arriving there the new song leader suggested that he would like to lead some community singing for the congregation.

"What is community singing?" asked the minister. The young organist gave a demonstration and, in fact, led the people of the church in two long community songs on that Sunday. When he returned to New York he was offered the position of organist of this church and his stirring of the congregation with the possibilities of community singing had not a little to do with his engagement.

As a means of checking dwindling attendance at church services, the organist might suggest that the church have a sing either before or after the Wednesday prayer meeting. Two of the churches in the city where one War Camp Community Service song leader was stationed had been having an attendance of about twenty persons at their prayer meetings. At the song leader's suggestion they added community singing to these meetings, and as a consequence the attendance was increased to an average of 150.

One more incident concerns a church which had a community sing in connection with a service on Roosevelt Day. Everyone was enthusiastic and after the service the people declared they had never seen the pastor put so much "pep" into a sermon. Community singing became a regular thing in that church and the pastor continued his good sermons. He told the song leader that community singing had put back into his sermons something he had lost for years.

Oh, ye organists who suffer under boresome sermons, why not try community singing?

NOTES FROM CLEVELAND.

By HENRY F. ANDERSON, F. A. G. O.

Cleveland, Ohio, Oct. 28.—The first stated meeting of the Northern Ohio Chapter, A. G. O., was held at the Colonial Hotel last evening. A dinner was served at 6:30 o'clock. Dean Dr. George W. Andrews outlined plans for the season leading up to the national convention of the guild, which will be held at Oberlin next June.

An event of absorbing interest and one which will mean much for musical Cleveland was the opening of the fine concert hall in the New Masonic Temple. A feature of the arrangement is a recess under the stage for orchestra, designed for use in operatic performances. A four-manual Austin organ is part of the equipment. The organ was first heard on the occasion of the Schumann-Heink recital. William B. Colson, the official organist of the temple, presided.

The Cleveland Symphony Orchestra is a fact. Under the inspiring baton of Nikolai Sokoloff, a program was given on Thursday evening, Oct. 23, in the concert hall of the Masonic Temple. Last season this orchestra was in embryo; today it is a full-fledged organization, without limitations. Primarily through the ceaseless and untiring effort of Adella Prentiss Hughes has this orchestra come into being. Its success is assured.

Shell Struck Historic Organ.

"The organ in the Church of Saint Gervais, which, it will be remembered, was the scene of the frightful calamity caused by one of the shells from a German long range gun falling upon it during Good Friday services in 1918, is a most interesting instrument historically," writes Comte J. De Delma-Heide from Paris in the Musical Courier. "It dates back to 1623 and upon it there played a considerable succession of the famous musical family of Couperins from Louis Couperin

New York News Notes

By WILLARD IRVING NEVINS.

New York, Oct. 27.—After an absence of two years, Arthur S. Hyde has returned to his position as organist and choir director at St. Bartholomew's. Graduating from the second Plattsburg training camp as a captain, he left for France in January, 1918, and entered the second course school at Chatellion-sur-Saine. He saw two weeks of front-line trench work with the French at Verdun. This was followed by an assignment to the Eighteenth Infantry, First Division of the regulars. While commanding a company in the operations at Montdidier and Cantigny, Captain Hyde was severely gassed just after he had received a brigade citation for exceptional bravery. Later he was placed in charge of a non-commissioned officers' school, where he remained until the armistice.

Beginning with Sunday, Oct. 19, Mr. Hyde has arranged to give Mendelssohn's "Elijah" on four consecutive Sundays.

The St. Thomas Festival Chorus under the direction of T. Tertius Noble is already rehearsing Elgar's "Dream of Gerontius" and this will probably be heard shortly before Christmas.

Ranging from Haydn's "Creation" to Verdi's "Manzoni Requiem" and the "Christmas Oratorio" of Saint-Saens, the Church of the Pilgrims in Brooklyn has planned a series of musical Sunday evenings for three months. "Jephtha," a cantata by Carissimi-Falchi, will be heard for the first time in New York. A. Y. Cornell is organist and director and he has at his command a fine solo quartet and a large chorus choir.

Oct. 13 the council of the guild held its first business meeting. It was voted to hold a fall get-together meeting at the Broadway Tabernacle Tuesday evening, Nov. 11. Dinner will be served, there will be speeches and at this time the successful candidates of the last June examinations will receive their certificates. Through the kindness of Walter C. Gale, the guild was fortunate in securing such a fine place for the first meeting.

William C. Carl will begin his recital season Nov. 20 in Jersey City, N. J., where he will play a festival program, assisted by prominent artists.

De Chaumes to Gervais Francois Couperin. After this for a century or more there were no notabilities at the keyboard of the Couperin organ until in the nineteenth century Charles Brodes again brought it into prominence; and finally it took the cowardly shell of the Hun, bombarding a city that was entirely out of the battle zone, to bring it into prominence once more, as the shell that struck the church did considerable damage to the organ.

Clarence Eddy is featuring in Organ recitals:

Concert Caprice, by George E. Turner, .60c.

and

A Song (Mammy), (.50) from the Magnolia Suite by R. Nathaniel Dett, transcribed for Organ by Gordon Balch Nevins.

Walter Keller is also featuring in recitals the Concert Caprice by Turner.

Clayton F. Summy Co.
Publishers

64 E. Van Buren St.
Chicago

BUILD NEW FACTORY IN STATE OF KANSAS

MOVE BY REUTER-SCHWARZ

Growth of Business Leads to Selection of New Location at Lawrence, Seat of University, and Plant Is to Be Ready Nov. 15.

Announcement is made of the approaching removal of the factory of the Reuter-Schwarz Organ Company from Trenton, Ill., to a new factory at Lawrence, Kan. The move is the result of the growth of the business of this comparatively new concern, which has been making rapid progress and has been establishing a splendid reputation in the few years of its existence. It is an important development because this will be the first organ factory in Kansas and because it indicates a step to meet the demand for organs beyond the Missouri river, which has been supplied from points east in the past.

After investigating a number of propositions offered by different cities, Lawrence was selected as the one best adapted. It is the home of the state university and its great college of music, and with the help of this school of music the value of having this organ works located there is all the more apparent. A large factory is under construction, and it is hoped that the plant will be in operation by Nov. 15.

Lawrence is a beautiful city of about 20,000 people on the banks of the Kaw river, and on the main lines of the Union Pacific, Santa Fe and Rock Island roads, and with hourly service to and from Kansas City by Kaw Valley Electric line.

The Reuter-Schwarz Organ Company is a large co-operative company and all connected with it are deeply interested in making this one of the largest organ plants in the country. They have recently closed deals in Mississippi, Indiana, Arkansas and Kansas, their plant has run full and overtime since they began to manufacture organs, and it is predicted that with the new plant in running order they will more than double their output.

NEW WORKS BY DICKINSON

"The Technique and Art of Organ Playing" Soon to Be Published.

Clarence Dickinson spent a busy summer at his country place at Cornwall-on-Hudson. Among the new things from his pen is a large Festival Anthem, "O Israel, How Great Is the House of God," which he was asked to write for the consecration of the new cathedral in Detroit and the general convention of the Episcopal Church of America, to be held in it in October. Ready for press is his comprehensive work, "The Technique and Art of Organ Playing," with detailed explanatory text, cuts, and exercises thoroughly covering the subject, as well as illustrative and interesting numbers for the student to play. It is to be brought out this season by the H. W. Gray Company (Novello), New York. The same company is publishing Mr. Dickinson's "Storm King" Symphony for organ, of which he has received the proofs during the summer.

Apollo Club Concert Season.

The Apollo Club of Chicago, Harrison M. Wild, conductor, announces its plans for the season, which includes a performance of the "Elijah" in Orchestra Hall Nov. 3, the "Messiah" performance Sunday afternoon, Dec. 28; "The New Life," by Wolf-Ferrari, and "The New Earth," by Henry Hadley, Feb. 9, and Bach's B minor Mass Sunday afternoon, April 18. The Chicago Symphony Orchestra and Edgar A. Nelson, organist, besides famous soloists from Chicago and other cities, assist at these performances, which are among the musical events of the year. This is the forty-eighth season of this choral club. The manager is Maude N. Rea, whose office is at Lyon & Healy's.

ALBERT R. NORTON.



ALBERT REEVES NORTON, editor of the department devoted to the National Association of Organists in The Diapason, was born at New Castle, Pa. He received his first music lessons from his mother. Both parents were musical and sang in the choir of the First Methodist Church of New Castle. Mr. Norton began his study of the organ at the New England Conservatory of Music, with George E. Whiting, later graduating from that institution in organ, and also in pianoforte with Carl Faelten. He has lived in Brooklyn for nineteen years, having charge of the music in three churches in that time. He is at present organist and director of music at the Reformed Church on the Heights, where he has been since 1911. Mr. Norton has been an academic member of the American Guild of Organists since 1902, and a member of the council. He is a singing member and organist of the Apollo Club of Brooklyn, which gives three concerts each season. In 1902 he married Miss Grace Wood of Pittsfield, Mass. As she is a soprano soloist, it is little wonder that their four children, the oldest a high school girl of 16, show pronounced evidences of musical talent. His teaching specialties are piano and organ, pupils in piano coming to his home and organ pupils to the church.

Well Received at Jacksonville.

Henry Ward Pearson, the new director at the Illinois Woman's College at Jacksonville, gave his initial recital there Oct. 17 before an audience that was both large and appreciative. His numbers included: Sonata in E minor, Rogers; Air and Allegro from Concerto in D, Handel; Nocturne, Ferrata; "Clair de Lune," Karg-Elert; Toccata in D minor, Nevin; Evensong, Martin; "Marche Russe," Schminke. Mr. Pearson reports a splendid enrollment in the music school and he is again arranging a series of artists' recitals. The first of the series will be a concert by Joseph Bonnet in January.

Hinners Organ Co.

The Hinners Organ of today is the artistic result of 39 years' successful experience.

Superb tone—Reliable Action—Convenient Appliances.

Electric blowers installed for all makes of organs.

Correspondence solicited.

LA MOTTE WELLS

Chicago Representative

3260 Fulton Street Phone Kedzie 3606

Factories and Main Office

PEKIN, ILLINOIS, U. S. A.

CLARENCE EDDY

World Famous American Organist

Officer of the French Academy, Paris

Honorary Member of the
St. Cecilia Academy, Rome,

Will be available for Organ Recitals
during September, October and
November.

For terms and particulars address

M. B. LEE, Manager,
4160 Drexel Boulevard,
Phone: Oakland 6879
CHICAGO

The Zephyr Electric Organ Blower

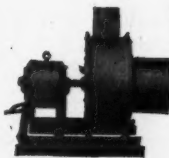
IS KNOWN ALL OVER THIS LAND

Over four-thousand equipments in use.
Churches have found that it is economy to use the Zephyr.
Its quiet running makes it prominent.
It is made entirely out of metal, and is not affected by heat,
cold or dampness.

SEND FOR BOOK

The Zephyr Electric Organ Blower Co.

ORRVILLE, OHIO



Brooklyn, N. Y., 1798 Brooklyn Av.
Waltham, Mass., 61 Wellington St.
Omaha, Neb., 1218 Farnam St.
Pittsburgh, Pa., 821 Collins Ave.
New Ulm, Minn., Vogelpohl & Sons.

The MARR & COLTON Co.

INCORPORATED

WARSAW, N. Y.

BUILDERS OF

High Class Modern Organs
FOR CHURCHES, HOMES, THEATRES

"Quality First"

RECITAL PROGRAMS

Walter Wild, F. R. C. O., Pittsburgh, Pa.—Mr. Wild, organist of the First Presbyterian Church of Wilkensburg and director of music at the Pennsylvania College for Women, has begun a recital series in his church, and the opening performance drew a splendid audience. Mr. Wild has the able assistance of Mrs. Wild, who is soprano soloist at Christ Methodist Church in Kilmarnock, Scotland, three years ago, before he came to this country. Mr. Wild gave similar recitals with pronounced success and he hopes to repeat his Scottish experience in Wilkensburg. The program of the initial recital, given Friday evening, Oct. 3, was as follows: Concert Overture in D, R. P. Stewart; Canrice in F, Wolstenholme; Romanza in B flat, Alfred L. Peace; "A Song of Sunshine," Hollins; Recitative and Aria, "With Verdure Clad" (from the "Creation"), Haydn; Aria, "O Had I Jubal's Lyre" (from "Joshua"), Handel (Mrs. Wild); "Peer Gynt" Suite, Grieg; Sonata in A minor (Allegro and Andantino) Borowski; Toccata in G, Dubois; Barcarolle in F (from Piano Concerto), William Sterndale-Bennett; Vocal, "The Lost Chord," Sullivan; "Before the Crucifix," La Forge, and "How Sleep the Brave," Walter Wild; Scherzo in B flat, William S. Hoyte; Grand Chorus in C, Hollins.

The second recital of the series will be given on Friday, Nov. 21, when Mr. Wild will have the assistance of Miss Margaret Horne, violinist.

Ralph Kinder, Philadelphia, Pa.—Mr. Kinder gave a recital in the Evangelical Lutheran Trinity Church at Norristown, Oct. 7, playing: Concert Overture in C minor, Fricker; "Gondolier," Goss-Custard; Concerto in D major, Handel; Religious Melody with Variations, Whiting; Toccata in D major, d'Evry; "Angelus," Massenet; "Souvenir" (new), Kinder; March, "Pomp and Circumstance," Elgar.

Edwin Stanley Seder, Chicago.—Despite the unseasonable heat of the evening, Mr. Seder had an attentive and appreciative audience at a recital he gave in Fisk Hall at Northwestern University, Evanston, Oct. 2, at which time his offerings were: Doric Toccata, Bach; Melodie, Rachmaninoff; Academic Overture, Brahms; Suite, Felix Borowski; "Piece Heroique," Cesar Franck; Nocturne, Bonnet; Scherzo (Sonata 5), Guilman; Canzonetta, Mark Andrews; "Swing Low, Sweet Chariot," Ditton; Marcia (Symphony 3), Widor.

Henry A. Ditzel, Dayton, Ohio.—Mr. Ditzel has arranged a series of recitals on Sunday afternoons at the First Lutheran Church and music lovers of Dayton are very much interested in the series. The first program was presented Oct. 19 and included these offerings: Sixth Sonata in D minor and D major, Mendelssohn; "Soeur Monique," Couperin; "Piece Heroique," Cesar Franck; "Bon Jour," Reiff; Love Song, Nevin; Toccata, Kinder; Serenade, Rachmaninoff; A Song of India, Rimsky-Korsakoff; Sketches of the City, Gordon Balch Nevin; Introduction to Third Act, "Lohengrin," and Bridal Chorus, Wagner.

Emory L. Gallup, Chicago.—Mr. Gallup will give the following organ recital, the first of the season, at St. Chrysostom's Church, 1424 North Dearborn street, Sunday, Nov. 2, at 4 p. m.: First Organ Sonata, D minor, Guilman; Adagio (from Violin and Piano Sonata) and Fantasie and Fugue in G minor, Bach; "Poeme du Soir" and "Romance sans Paroles," Bonnet; Toccata (from Fifth Organ Symphony), Widor.

Charles Galloway, St. Louis, Mo.—Mr. Galloway is giving his splendid programs in the Graham Memorial Chapel at Washington University once a month on Sunday afternoons. His offerings on Oct. 19 included: "On a Bass," Stainer; "En Forme de Legende," Gigout; Sonata No. 3, Mendelssohn; "L'Organo Primitivo," Yon; Meditation, Kinder; "March of the Toys," Schminke.

James R. Gillette, Evansville, Ind.—Mr. Gillette's programs at St. John's Church, where he is now the organist, have drawn increasing audiences and have attracted wide attention. His October offerings were:

Oct. 5—Hallelujah Chorus, Handel; Gavotte, Martini; Largo from "New World" Symphony, Dvorak; "Finlandia," Sibelius; "Valse Triste," Sibelius; two Negro Spirituals arranged by Mr. Gillette; March and Chorus from "Tannhauser," Wagner.

Oct. 6—Recital for the blind of Evansville: Sonata No. 1, Wolstenholme; "The Question" and "The Answer," Wolstenholme; "Thanksgiving" and "Now It Is Evening," Turner; Concert Overture and "The Optimist," Maitland.

Oct. 12—Toccata in D, "In Moonlight" and "In Springtime," Kinder; Mass without words (violin, organ and violoncello), d'Ortigue; "The Optimist," Maitland; Scherzo, Becker; Scotch Fantasia, Macfarlane.

Oct. 19—Scherzo-Pastorale, Federlein; "Chanson Triste," Tschalkowsky; Sonata No. 2, Mendelssohn; Elegy, Massenet; March, Nocturne, MacMaster; "In a Mission Garden," Diggle; "The Lost Chord," Sullivan.

Oct. 26—"Messe de Mariage," Dubois; "Claire de Lune," Karg-Elert; Toccata and Fugue in D minor, Bach; "An Elizabethan Idyll," Noble; Prelude to "The Deluge," Saint-Saens; Consolation, Mendelssohn; Concert Piece No. 2, Parker.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker has resumed his series of lecture-recitals the second Tuesday of every month from October to May at the Reed College chapel, and

his first program, on Oct. 14, was devoted to American composers. He played the following compositions: Sonata in E minor, Rogers; Impromptu, Op. 12, Russell King Miller; Improvisation from Suite in D, Foote; "Burlasca e Melodia," Ralph L. Baldwin; "At Twilight," Fry-singer; Three Oriental Sketches, Arthur Bird; Festival Piece, Charles A. Stebbins.

Dr. Humphrey J. Stewart, San Diego, Cal.—Dr. Stewart gave special recitals for the California Elks' sixth annual reunion in the outdoor pavilion at Balboa Park during the three days of their meeting. His programs were as follows:

Oct. 9—"Finlandia," Sibelius; Meditation, "Thais," Massenet; Minuet in G, Beethoven; Fantasia on "My Old Kentucky Home," Lord; Largo in G, Handel; Familiar Airs, introducing cathedral chimes; Norwegian Bridal Procession, Grieg; Overture, "Zanetta," Auber.

Oct. 10—Overture, "Rosamunde," Schubert; Intermezzo, "Cavalleria Rusticana," Mascagni; A Moonlight Serenade, Nevin; "Will o' the Wisp," Nevin; "Dance of the Hours," "La Gioconda," Ponchielli; "The Voice of the Chimes," Luigini; Minuet, Boccherini; Triumphal March, Benedict-Stewart.

Oct. 11—Introduction to Third Act and Bridal Chorus, "Lohengrin," Wagner; Andantino in D flat, Lemare; "Liebestraum," Liszt; Descriptive Fantasia, "The Storm," Lemmens; Andante in G, Batiste; Extremization, introducing cathedral chimes; Spring Song, Mendelssohn; Fantasia on Scottish Airs, Macfarlane.

Percy Shaul-Hallett, F. A. G. O., A. R. C. O., Pasadena, Cal.—Mr. Shaul-Hallett's church has issued a handsome booklet containing the programs of his series of monthly recitals at All Saints' during the season 1919-1920. Among the well-arranged programs is a memorial one, one for Advent, another of American compositions, one for Christmas, one of Bach, another of Handel, a third of Guilman, one of Mendelssohn and one of Wagner works. For the first recital, Oct. 5, he played as follows: Prelude (with Pedal Solo) and Fugue in C major, Bach; Barcarolle from Fourth Concerto, Sterndale-Bennett; Scherzo in C major, Meale; Arietta, Coleridge-Taylor; "Souvenir Rocco," William Lester; Allegro Maestoso, Warwick Jordan; Melody in G minor, Reichardt; "To Music," Schubert; Intermezzo, Hollins.

On Nov. 2 Mr. Shaul-Hallett will give a memorial recital at which he will play: Funeral March on the Death of a Hero, Beethoven; "Une Larme," Moussorgsky; Sorrow Song, Coleridge-Taylor; "The Curfew," Hurman; Fountain Reverie, Fletcher; Chorus of Angels, Scotson Clark; "Chanson d'Espoir," Meale; "Let Their Celestial Concerts All Unite," Handel.

Hamlin Hunt, A. A. G. O., Minneapolis, Minn.—Mr. Hunt gave three recitals on Monday evenings in October at Plymouth Church, playing the following programs: Oct. 6—Concert Variations, Bonnet; Chorale Prelude, "Martyrdom," Parry; Fugue in G minor, Bach; Andante Sostenuto, Beethoven; Scherzo, Bossi; "Eventide" (dedicated to Mr. Hunt), Fairclough; "Piece Heroique," Franck; "Dreams," Stoughton; "Elves," Bonnet; Carillon, Boellmann.

Oct. 13—Pagan, Matthews; Elevation, Lang; Suite, Barnes; "Soeur Monique," Couperin; "A Tear," Moussorgsky; "Orientale," Cul; Romance, Arensky; Cantilene, Borodin; Serenade, Rachmaninoff; Finale, Patti.

Oct. 20—"Hour of Joy," Bossi; "O Man, Bemoan Thy Sin," Bach; Menuet, C. P. E. Bach; Largo from "New World" Symphony, Dvorak; "The Brook," Dethier; "Song of Consolation" (dedicated to Mr. Hunt), Cole; "Festoso" (dedicated to Mr. Hunt), Avery; "The Hermit," Rubinstein; "Hope," Yon; Finale in B flat, Wolstenholme.

Fred Faassen, Zion City, Ill.—Mr. Faassen, organist of the Shiloh Tabernacle, where he has a large four-manual Feltz-maker organ, gave a recital Oct. 16 at which he played: Sonata No. 2, Mendelssohn; "Will o' the Wisp," Nevin; "At Evening," Kinder; Allegretto, Foote; "Resurrection Morn," Johnston; "Finlandia," Sibelius; Fanfare in D major, Lemmens; "Pomp and Circumstance," Elgar.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Professor Erb has given the following programs recently in his Sunday afternoon recitals at the University of Illinois Auditorium:

Sept. 23—Prelude and Fugue No. 3, in D minor, Mendelssohn; Andante in A, Hesse; Allegretto Pastorale in G, Capocci; Canzonetta in D flat, John Winter Thompson; Sonata No. 3, Guilman; Serenade from "An Arcadian Idyl," Lemare; Grand March from "Aida," Verdi.

Oct. 5—Grand Chorus in Sonata Form, Loud; "Solitude on the Mountain," Bull; Andante Sostenuto and Allegro Giocoso, Guilman; "In Summer," Stebbins; "Nuit d'Ete," Binet-Sheley; "Memories," Lily Wadhams Moline; Pastoral Sonata, Rheinberger.

Mrs. Moline's composition is dedicated to Professor Erb and was played for the first time at these recitals.

Sheldon B. Foote, F. A. G. O., Princeton, N. J.—Mr. Foote at his Sunday afternoon recitals in Trinity Church has played these programs:

Oct. 5—Fugue in C, Buxtehude; Sonata in A minor, Borowski; Gavotte-Pastorale, Durand; Humoresque, Dvorak; Festival Toccata, Percy Fletcher.

Oct. 19—Prelude in C minor, Bach; Offertory in E flat, Dubois; Festival Post-

lude, Kinder; Berceuse, Schytte; Prelude in D flat, Scriabine; Sonata in F minor, Mendelssohn.

C. Albert Tufts, Los Angeles, Cal.—Mr. Tufts gave a recital recently in the Bible Institute Auditorium at which he played the following: Prelude in C, J. L. Krebs; Allegro from the C minor Sonata, Salome; Cantabile in F minor, Widor; Dialogue, "Le Secret d'Amour," Bruno Oscar Klein; Berceuse Slavonic, Neruda; Canzonetta in B flat, Scammell; Cortege, Debussy; Bourree in G, from Third Suite for "Cello," Bach; Lullaby, Ethelbert Nevin; Staccato Caprice and March Joyous, C. A. Tufts.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller presented the first of his 1919-20 course of free organ recitals Sunday afternoon, Oct. 12, at the Grand Avenue Congregational Church, before a large audience. Pearl Brice, violinist, who is to appear with the Chicago Symphony Orchestra this winter, was the assisting artist. These Sunday afternoons have become a genuine asset in the musical life of Milwaukee, artists of merit always appearing with Mr. Mueller. The organ numbers were: Concert Overture in C minor, Hollins; Nocturne, Op. 9, No. 2, Ferrata; Suite, "In Fairyland," Stoughton; Toccata (from the Fifth Organ Symphony), Widor.

A special feature was the playing by Miss Eric of a composition by Mr. Mueller, "An Autumn Fancy," and this was received so enthusiastically that it had to be repeated.

Mr. Mueller gave the following program at Kenwood Masonic Temple Oct. 6: Concert Overture in C minor, Hollins; Evensong, Martin; "The Magic Harp," Meale; "Autumn," Johnston; Fantasia (on an old southern Melody), Lord; Toccata (from the Fifth Symphony), Widor.

Edwin Arthur Kraft, Cleveland, Ohio.—Mr. Kraft gave the inaugural recital on a Moller organ in the Fifth Street Methodist Church of Harrisburg, Pa., Oct. 9, presenting this program: "Marche Triomphale," Hollins; "Song of India," Rimsky-Korsakoff; Caprice, "The Brook," Dethier; Serenade, Rachmaninoff; Overture, "Tannhauser," Wagner; "Eventide," Fairclough; "The Magic Harp," Meale; Scherzo, Hollins; Andante Cantabile (from the Fifth Symphony), Tschalkowsky; Minuet, Bizet; "Love-Death," from "Tristan and Isolde," Wagner; Finale from the First Organ Symphony, Vienne.

Harold Tower, Grand Rapids, Mich.—Mr. Tower has given four recitals at St. Mark's Pro Cathedral on Friday evenings in October and his programs have been as follows:

Oct. 10—Concert Overture in C major, Hollins; "Aria Maria," Bach-Gounod; "L'Organo Primitivo," Yon; "Praeludium," Jarnefelt; Sonata in the Style of Handel, Wolstenholme; "Eventide," Fairclough; "A Desert Song," Sheppard; "Deep River," Burleigh; Intermezzo, Bonnet; Scotch Fantasia, Macfarlane.

Oct. 17—Rhapsody, Cole; "A Tear," Moussorgsky; Serenade, Rachmaninoff; Nuptial Postlude, Guilman; "Peer Gynt," Suite No. 1, Grieg; "Songs My Mother Taught Me," Dvorak; "Rocco," Palmgren; "Legend," Cadman; "Reve Angelique," Rubinstein; Finale (First Symphony), Vienne.

Oct. 24—"Suite Gothique," Boellmann; "Sunset," Lemare; Cradle Song, Gretchaninoff; "In the Garden," Goodwin; "Concertstück," Lemare; "Clair de Lune," Karg-Elert; "In Springtime," Kinder; Toccata, Yon.

Oct. 31—Concert Overture in C minor, Hollins; Spring Song, Macfarlane; "The Magic Harp," Meale; Fugue in D major, Bach; "The Deserted Cabin," Dett; A Song, "Mammy," Dett; Scherzo, Reiff; Concert Study, Yon; "The Little Shepherd," Debussy; Prelude, "The Blessed Damozel," Debussy; Second Arabesque, Debussy; "Fantasie Symphonique," Cole.

Mr. Tower has a special feature gave a short talk on the organ at each recital.

Mrs. George A. Bible, Rawlins, Wyo.—Mrs. Bible, organist of St. Thomas' Episcopal Church and a pupil of Clarence Eddy, gave a recital at St. Thomas' Sept. 23, assisted by Miss Bessie Sherman, soprano of the church. The program presented by Mrs. Bible included: Toccata in D minor, Bach; "Pilgrims' Chorus" from "Tannhauser," Wagner; Morning Song, Hollins; Russian Boatmen's Song, arranged by Eddy; Spring Song "From the South," Lemare; Concert Canrice, Turner; Sketches of the City, Nevin; "Laudate Dominum," Fry-singer.

Samuel A. Baldwin, New York City.—Mr. Baldwin's famous recitals in the Great Hall at the College of the City of New York have been resumed for the season, the first one, No. 663 of the whole series, being played by him Oct. 1. The programs in October were:

Oct. 1—Sonata No. 5, in C minor, Guilman; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Concert Prelude and Fugue, Faulkes; "Rimembranza" and "Minuetto Antico e Musetta," Yon; Prelude in C sharp minor, Rachmaninoff; Evening Song, Schumann; Overture to "William Tell," Rossini.

Oct. 5—Allegro and Adagio from Sixth Symphony, Yon; Evensong, Johnston; Prelude and Fugue in A minor, Bach; Meditation from "Thais," Massenet; Chant for Dead Heroes, Harvey B. Gaul; "Ave Maria," Schubert; Fountain Reverie and Festival Toccata, Fletcher.

Oct. 8—Sonata No. 1, in A minor, Borowski; Andante from Fifth Symphony, Beethoven; Fantasia in E minor, Merkel; Gavotte, Martini; Toccata and Fugue in

D minor, Bach; "Romance sans Paroles," Bonnet; Andante Cantabile, from String Quartet, Tschalkowsky; "Isolde's Death Song" ("Tristan and Isolde"), Wagner.

Oct. 12—Concert Overture in E flat, Faulkes; Prelude to "Lohengrin," Wagner; Prelude and Fugue in D major, Bach; Bourree, Handel; Menuet, Carl Philipp Emanuel Bach; Sketches of the City, Nevin; "To a Wild Rose," "A Deserted Farm" and "To a Water Lily," MacDowell; Italian Rhapsody, Yon.

Oct. 15—Concert Overture in C minor, Hollins; "Vision," Rheinberger; Fugue in E flat major, Bach; "Lied des Chrysan-themes" and "Matin Provencal," Bonnet; Symphony in D minor, Lemare; Largo and Finale from "New World" Symphony, Dvorak.

Oct. 19—Chorale in A minor, Franck; Air from Suite in D, Bach; Fugue in G major, la Glue, Bach; Andantino in F major, la Canzona from Fourth Symphony, Tschalkowsky; Sonata in the Style of Handel, Wolstenholme; Nocturne in G minor, Chopin; Love Song and "Ride of the Valkyries," from "Die Walkure," Wagner.

Oct. 22—Introduction and Allegro Moderato, Ropartz; Andante in D, Silas; Passacaglia, Bach; Barcarolle in B flat, Faulkes; "Eurydice: A Fantasy," Chaffin; "Chanson Plaintive," Lynarski; Prelude Pastorale, Liadoff; "Suite Gothique," Boellmann.

Oct. 26—Sonata No. 5, Thayer; "Scena Pastorale," Bossi; Prelude and Fugue in E minor, Bach; "Sposalizio," Liszt; "In the Morning" and "Ase's Death," from "Peer Gynt" Suite, Grieg; "Will o' the Wisp," Nevin; "Within a Chinese Garden," Stoughton; Finale from First Symphony, Vienne.

Edward C. Austin, F. R. C. O., Houghton, Mich.—Mr. Austin gave a recital at Trinity Church on the evening of Sunday, Oct. 5, presenting this program: Sonata in the Style of Handel, Wolstenholme; Allegretto from the Sinfonia to the "Hymn of Praise," Mendelssohn; Pastorale and Scherzo from Symphony No. 2, Widor; "Finlandia," Sibelius; Cantilene and "Marche Heroique," Watling.

Le Roy M. Rile, A. A. G. O., Philadelphia, Pa.—Mr. Rile gave the following numbers on the new three-manual Haskell organ at the Church of the Resurrection preceding the evening services on the dates named:

Sept. 21 (dedication of organ)—"Jubilate Deo," Silver; Evensong, Johnston; "Offertorio de St. Cecilia," No. 2, Batiste.

Sept. 28—Prelude to "Lohengrin," Wagner; "Narcissus," Nevin; "In Moonlight," Kinder; Andante Cantabile, Guilman.

Oct. 5—Largo from "Xerxes," Handel; "In Paradisum," Dubois; Waiting Motive from "Mme. Butterfly" (Finale, Act 2), Puccini; "Lamentation," Guilman.

Oct. 12—Festival March, Kinder; "Evening Star," from "Tannhauser," Wagner; "Reve Angelique," "Kam-menoi Ostrow," Rubinstein.

Oct. 19—Grand March from "Queen of Sheba," Gounod; "The Rosary," Nevin; "Evening Bells and Cradle Song," Macfarlane; Offertorio in D minor, Batiste.

Oct. 26—"Hosannah," Dubois; "Contemplation" and "Adoration," from "Holy City," Gaul. At the service following Gaul's oratorio, "The Holy City," was sung by the mixed choir of forty voices in its entirety.

Harry L. Vibbard, Syracuse, N. Y.—Professor Vibbard gave the following program in the hall of the John Crouse Memorial College at Syracuse University on Oct. 7: Prelude and Fugue on the Name B-A-C-H, Liszt; Sonata in C minor, Schubert; Ballet Music from "Rosamunde," Schubert; Toccata, d'Evry; Cantabile, Bossi; Fugue in C, Buxtehude; Canon in B minor, Schumann; "Piece Heroique," Franck.

Charles Heinroth, Pittsburgh, Pa.—The first free organ recital of the season was given by Mr. Heinroth, organist and director of music of Carnegie Institute, in the music hall Oct. 4. It was the beginning of the twenty-fifth season of a consecutive series of recitals, a part of the broad plan of culture and education given to the people of Pittsburgh by the late Andrew Carnegie. The program follows:

Oct. 4—Overture, "In Nature," Dvorak; "Kol Nidrei," arranged by Bruch; Minuet, Lully; Symphonic Poem, "Les Preludes," Liszt; "Lied des Chrysanthesmes," from "Poemes d'Automne," Bonnet; "Soeur Monique," Couperin; Fugue in D major, Bach.

On the afternoon of Oct. 5 Mr. Heinroth played: Prelude to "Mignon," Thomas; Pastorale in A major, Guilman; "The Bee" and "The Cuckoo," Lemare; Symphonic Poem, "Finlandia," Sibelius; "Peer Gynt Suite," No. 1, Grieg; "Evening Bells and Cradle Song," Will C. Macfarlane; Ballet No. 1 from "Rosamunde," Schubert; Finale from Symphony No. 1, Vienne.

Walter P. Zimmerman, Chicago.—Following is a recital program Mr. Zimmerman gave at St. Luke's M. E. Church, Dubuque, Iowa, Oct. 28: "Marche Triomphale," "In Paradisum" and "Noel," Dubois; Scherzo and "Priere," Rousseau; Prelude, Horatio Parker; Suite in E (new), Eric Delamarter; "Lied des Chrysanthesmes," Bonnet; "Legende" and Grand Chorus, Walter P. Zimmerman.

Daniel A. Hirschler, A. A. G. O., Emporia, Kan.—Dean Hirschler of the music school of the College of Emporia gave the dedicatory recital Sept. 26 on an organ built by M. P. Moeller for the First Presbyterian Church of Iola, Kan. Mr.

Hirschler also drew up the specifications of the organ. An audience of 700 people heard Mr. Hirschler in the following program: Toccata and Fugue in D minor, Bach; Funeral March and Seraphic Chant, Gullmunt; Gavotta, Martini; "Ave Maria," Schubert; Scherzando ("Dragon Flies"), Gillette; Meditation, Sturges; Intermezzo, Callaerts; Concert Study, Yon; Grand March (from "Aida"), Verdi; "Deep River," arranged by Burleigh; "Kamennoi Ostrow," Rubinstein; Serenade, Gounod; Toccata (from the Fifth Symphony), Widor.

Mr. Hirschler, at the first recital of the college course, played Oct. 7, gave these offerings: Chorale in A minor, Cesar Franck; "Deep River," arranged by Burleigh; Gavotta, Martini; Suite in D (First Movement), Arthur Foote; Song of the Volga Boatmen, Russian folk-song, arranged by Eddy; "The Magic Harp," J. A. Meale; Italian Rhapsody, Pietro A. Yon; "Echo," Yon; "Romance sans Paroles," Bonnet; Toccata, from the Fifth Symphony, Widor.

Lillian Ramona Morin, St. Paul, Minn.—Miss Morin, who is organist of the First Swedish Baptist Church of St. Paul, gave a recital in the First Lutheran Church of Braham, Minn., Sept. 24, playing these selections: Festival Prelude ("Ein feste Burg"), Faulkes; Meditation, Klinger; Allegretto in B minor, Gullmunt; "Where Dusk Gathers Deep," Stebbins; Prelude and Adagio from the Third Sonata, Gullmunt; Midsummer Caprice, Johnston; "At Twilight," Harker; Suite, Rogers.

David Grove, Dallas, Texas—A memorial concert in honor of those who perished in the recent gulf coast storm was given by Mr. Grove at the Scottish Rite Cathedral Sept. 28. Mrs. Albert Smith, soprano, and George Ashley Brewster, tenor, assisted. The organ numbers were: Fanfare, Archer; "An Old Plantation Ditty," Kramer-Humiston; Prayer, from the Military Concerto, Bazzini; Toccata, Mally; Funeral March and Hymn of the Seraphs (in memory of those who have lost their lives in this catastrophe), Gullmunt; "Christmas Eve," Boellmann; Serenata, James H. Rogers; Triumphal March, Lemmens.

G. Hermann Beck, St. Louis, Mo.—In connection with the celebration of the twenty-fifth anniversary of Emmaus Lutheran Church Mr. Beck, the organist of that church, gave a recital before the evening service Oct. 19, in which were included these compositions: Sonata 5, First Movement, Gullmunt; An Evening Meditation, Clifford Demarest; Offertoire in E flat, Edward M. Read; Festival March, Rene Becker; Festival Prelude, Turner.

Emil Larson, A. A. G. O., Chicago—Mr. Larson gave a recital at Ebenezer Lutheran Church, Foster avenue and North Paulina street, Oct. 26, playing the following program: Chant for Dead Heroes, Harvey E. Gaul; Romance in D flat, Lemare; Sketches of the City, Gordon Balch Nevins; Scherzo Symphonique, Debat-Ponsan; "Le Joyeuse," Stiehl; "Evening Bells and Cradle Song," Macfarlane; "The Primitive Organ," Yon; "William Tell" Overture, Rossini-Buck.

James W. Hill, Haverhill, Mass.—Mr. Hill gave this program at the North Church Oct. 15: Chorale in A minor, Franck; Evening Song, Bairstow; Epic Ode, Bellars; "Swinging Low, Sweet Chariot," Ditton; Caprice, Klinger; "Evening Bells and Cradle Song," Macfarlane; Quaranta (dedicated to Mr. Hill), Brinkler.

Oscar Frey, St. Paul, Minn.—Mr. Frey gave a recital Oct. 5 on a two-manual Moller organ at La Crosse, Wis., at which he played: Allegro assai, from First Sonata, Mendelssohn; Cradle Song, Grieg; Prelude and Fugue in C minor, Bach; Minuet, Boccherini; Humoresque, "Primitive Organ," Yon; Fantasia, "Mighty Fortress," Schellenberg; Largo, from "New World" Symphony, Dvorak; Caprice, Frey; "Peer Gynt" Suite, Grieg; Alpine Fantasia and Storm, Flagler; "William Tell" Overture, Rossini.

George E. Turner, A. A. G. O., Waterloo, Iowa.—Mr. Turner has become well settled at Waterloo, to which city he moved from Alton, Ill., to be organist and director at the First Methodist Church, and here he has a choir of thirty-five voices and a choral society of ninety voices. Once in two weeks Mr. Turner gives a recital of thirty minutes' duration before the evening service. At this recital Sept. 28 he played: Coronation March (from "Le Prophete"), Meyerbeer; "The Lost Chord," Sullivan; Shelley; Prelude and Fugue in E minor (short), Bach; Spring Song, Mendelssohn-Eddy; "By the Sea" (request), Schubert; "Andantino (request), Le-mare; "Marche Trompete," G. E. Turner; Evensong, Johnston.

Miss Florence King, Newark, Ohio.—The program for the first twilight recital arranged by Miss King for Saturday, Oct. 4, at 4 o'clock at the Second Presbyterian Church, was: Concert Piece, Faulkes; "Indian Summer Sketch," Brewer; Intermezzo, Callaerts; "Why?" Schumann; Third Offertoire Saint Cecilia, Batiste; Andantino in D flat, Lemare; Caprice, Lemaigre; Elegy, Massenet; Festival March, Smart.

Dr. J. E. W. Lord, Meridian, Miss.—During the first two weeks of October the following music was played for the feature pictures at the Strand Theater by Dr. Lord: Legend, Federlein; "Serenade," Badine; "Gabriel-Marie," "The Perfect Melody," O'Hare; A Russian Romance, Friml; Adagio, Irene Bergee; "Consecration," Louis A. Coerne; "A Desert Flower," Oehmler; "Chanson Berceau," Hauser; "Ballet Sentimentale," Zamecnik; Cantilena, Bohm; Adagio ("Moonlight" Sonata), Beethoven; "Twilight," Friml; "The Broken Melody," Van Biene; "Vision Fugitive," Stevenson; "Marche Militaire," Lord; "Serenade Romantique," Gaston Borch; "Idyll," Eric Coates; "Longing," E. Gastelle; "Chant d'Amour," O. Stepanoff; "Memory's

Hour," Silver; Chansonette, Percy E. Fletcher; Cantilena (A minor Concerto), Goltermann; Sunset Meditation, Biggs.

Homer P. Whitford, Utica, N. Y.—Mr. Whitford gave a recital at the First Presbyterian Church of Sauquoit, N. Y., Oct. 20, playing as follows: Fantasia, Stainer; Overture, "Orpheus," Offenbach; Evensong, Johnston; Fest Music from "Tannhauser," Wagner; Festival Finale, Read.

William C. Young, Philadelphia, Pa.—Three inaugural recitals on organs built by Reuben Midmer & Son, Inc., were given in October by Mr. Young. Two of the organs—those in Zion's Reformed Church and Grace Lutheran Church at Pottstown, Pa.—are soldier memorials. At Zion's Reformed Church on Oct. 2 the program was as follows: Liberty March, Fryinger; Fantasia on "Duke Street," Klinger; Offertoire in F minor, Batiste; "Will o' the Wisp," Nevins; Fantasia on Church Chimes, Harriss; Toccata in F, Mally; Overture to "Stradella" (arranged by W. C. Young), Flotow; Evensong, Martin; International Fantasy, Rogers.

On Oct. 9, at Grace Lutheran, Mr. Young played: "Thanksgiving," (from Pastoral Suite), Demarest; Largo, Handel; Reve Angelique," Lemare-Rubinstein; Minuet in G, Beethoven; "Suite Gothique," Boellmann; "Snowflakes" (arranged by W. C. Young), Hoffmann; Gavotte in B flat, Handel; Wedding March, Buck.

The following program was played at the inaugural recital in the Reformed Church at Middlebush, N. J., Oct. 3, by Mr. Young: Offertoire in D, Batiste; "A Shepherd's Tale," Nevins; "To a Wild Rose," MacDowell; Second Sonata, Mendelssohn; Fantasia, "The Morning Light," Burnap; "Deep River," arranged by Burleigh; Aria in D, Bach; Evening Song, Bairstow; Wedding March, Ferrata; International Fantasy, Rogers.

Melvin Biggs Goodwin, Philadelphia—At his half-hour Sunday evening recitals at the West Side Presbyterian Church, Germantown, Mr. Goodwin has played: Prelude and Fugue in E minor, Bach; Prize Song ("The Mastersingers"), Wagner; Caprice, Gullmunt; Andante Cantabile (Op. 11), Tschalkowsky; "Chant de Lune," Karg-Elert; Epithalamium, Woodman; Serenade ("I Hear a Thrush"), Cadman; Toccata and Fugue in D major, Bach; "Sunset in a Japanese Garden," Foster; "Chanson Triste," Tschalkowsky; Theme (varied) in E, Faulkes; Two Preludes, Chopin; "The Curfew," Horsman; Pastoral, Foote; "Jubilate Deo," Silver; "Chant d'Amour," Gillette; Danse des Mirillons," Tschalkowsky; Evensong and "Resurrection Morn" (In Memoriam), Johnston; Berceuse, Jarnesfelt; Allegro and Andante from Sonata No. 1, Borowski; Nocturne, Borodin.

Miss Katherine Twambly, Kennebunkport, Maine—Miss Twambly, assisted by Mrs. Rufus Lord, soprano, and Mrs. Marjorie Friend, cellist, gave a recital at the South Congregational Church Aug. 19. The organ numbers were: Prelude and Fugue in A, Bach; Sonata in E minor, Rogers; "Meditation a Saint Clotilde," James; A Springtime Sketch, Brewer; Scherzo Pastorale, Federlein; "In India," Stoughton.

T. C. Calloway, Montgomery, Ala.—Mr. Calloway gave his first recital of the season at the First Baptist Church Sunday evening, Oct. 5, before an audience that filled the large auditorium. The program was as follows: Overture to "Stradella," Flotow; "Chant de Bonheur," Lemare; "The Voice of the Chimes," Luigini; "Elegie Romantique," Diggle; "An Autumn Sketch," Brewer; "Salut d'Amour," Elgar.

Norman Landis, Flemington, N. J.—Mr. Landis gave a recital Sept. 25 in the Presbyterian Church of Flemington, playing as follows: Allegro Con Fuoco, Sonata 6, Gullmunt; "Chant Sans Paroles" and Desert Sunrise Song, Norman Landis; Largo from "New World" Symphony, Dvorak; Toccata and Fugue, D minor, Bach; "Elves," Bonnet; Nobody Knows the Trouble I See," Gillette; American Rhapsody, Yon.

An interesting fact is that the "Desert Sunrise Song" by Mr. Landis is the first movement of the composer's "Sunrise Suite."

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's programs at his Sunday evening recitals on the ninety-six-stop four-manual Skinner organ in the South Congregational Church in October were: Oct. 5—Largo—Allegro (Sonata), Wolstenholme; Andante (Fifth Symphony), Beethoven; "A Cloister Scene," Mason; Gavotte, Dethier; "Liebestraum," Liszt; Fugue (Little G minor), Bach; Evensong, Brockway; Overture (C major), Adams.

Oct. 12—Funeral March and Seraphic Chant, Gullmunt; Aria, Dethier; "In Elysium" ("Orpheus"), Gluck; "Polonaise Militaire," Chopin; Etude, Op. 25, No. 7, Chopin; Fugue (Great G minor), Bach; Melody for Bells of Berghall Church, Sibelius; Overture to "The Marriage of Figaro," Mozart.

Oct. 19—Chorale (A minor), Franck; Madrigal, Rogers; Larghetto (Second Symphony), Beethoven; Suite: "In Fairyland" ("The Enchanted Forest," Idyll, "March of the Gnomes"), Stoughton; Berceuse, Shelley; "Allegro Gioioso," Dethier.

Oct. 26—Scherzo Pastorale, Federlein; Nocturne, Dethier; "Danse, Macabre," Saint-Saens; "Grand Piece Symphonique," Franck; "In Moonlight," Klinger; Allegro Appassionato, Dethier.

T. William Street, Galveston, Texas—Mr. Street, who in addition to his work at the Queen Theater, has been organist and director at the First Presbyterian Church, the last five months, recently gave this program at the church: Concerto in B flat, Handel; Toccata (Fifth Symphony), Widor; Finale (Second Symphony), Widor; "The Answer," Wolstenholme; Air for Fourth String, from Violin Works, Bach; Meditation, d'Evry; "California Suite," "Evening Benediction" and

"Sursum Corda," Roland Diggle; Madrigal, Simonetti; "Marche Militaire," Rogers; Fanfare, Lemmens; Gothic March, Salome.

Walter Wismar, St. Louis, Mo.—Mr. Wismar began his fifth series of recitals Sunday, Oct. 19. He was assisted by the Schubert Trio, Walter Kern, violin, and Miss Esther Bente, flute, in the following program: "Suite Gothique," Boellmann; Trio, Romanze, Fuchs; "In Fairyland," Stoughton; Flute, "Malinconia," De Lorenzo; Variations on a well-known hymn tune ("St. Theodolph"), Jackson; Trio, Serenade, Titi; Festival Prelude, "Ein feste Burg," Faulkes.

Thursday evening, Oct. 16, Mr. Wismar and the Schubert Trio played at Collinsville, Ill.

Alfred E. James, Everett, Wash.—Mr. James gave a recital program before the evening service on dedication day at the First Baptist Church of Everett, Wash., Oct. 12. His numbers included: "Grand Choeur," Spence; Autumn Melody, W. E. Ashmall; "In a Mission Garden," Diggle.

R. Buchanan Morton, St. Paul, Minn.—At an "organ service" in the House of Hope Church Sunday afternoon, Sept. 29, Mr. Morton played: "Alia Marcia," John Ireland; Reverie, Debussy; Scherzo (from String Quartet), Tschalkowsky; "Sonata Cromatica," Yon.

Albert Scholin, Jamestown, N. Y.—Mr. Scholin played the following programs Oct. 5 and 19 at Zion Mission Church: Oct. 5—Andante Cantabile, from Fourth Symphony, Widor; Pastoral Sonata, Rheinberger; Menuet, Beethoven; Berceuse, Scholin; Sortie in G, Rogers.

Oct. 19—"Ave Maria," Dethier; "In Moonlight," Klinger; Grand Chorus in D minor, Gullmunt; Reverie, d'Evry; "Romance sans Paroles," Bonnet; Fugue in F major, Gullmunt.

Homer P. Whitford has been appointed accompanist of the Philharmonic Society of Utica, N. Y., his new home.

Charles E. Straub, formerly organist at the Lorenz Theater, Bethlehem, Pa., is now filling a similar position at the new Capitol Theater, owned and operated by the Stanley Company of America, Market street below Eighth, Philadelphia. The new organ is a modern orchestral Kimball.

From the Recital Programmes of SAMUEL A. BALDWIN

DIGGLE, ROLAND
Vespers

DUBOIS, THEO
Hosannah (Chorus Magnus)

FOOTE, ARTHUR
Op. 29. No. 3 Pastorale
Op. 50. No. 6 Nocturne
Op. 54. Suite in D
Op. 71. No. 7 Toccata

MACDOWELL, EDWARD
Meditation (By Smouldering Embers)
Sea Song
To a Water Lily
Pastorale. To a Wild Rose
A Deserted Farm

TORJUSSEN, TRYGVE
Op. 3. No. 2. Legend
Op. 4. Vision

JUST ISSUED
CHRISTMAS
Organ Solo Price 75 Cents
by
ARTHUR FOOTE
Op. 80

The Arthur P. Schmidt Co.

BOSTON
120 Boylston Street

NEW YORK
8 West 40th Street

Of Interest To Organists A WESTMINSTER PILGRIM

Record of Service in Church,
Cathedral and Abbey, College,
University and Concert Room—

360 Pages, Large Demy 8vo,
with a Frontispiece in Color
by Sir Leslie Ward, numerous
Illustrations and a special
Portrait of the Author by Sir
William Richmond, K. C. B.,
R. A.

by
SIR FREDERICK BRIDGE

Emeritus Organist of West-
minster Abbey

Cloth, Gilt, \$8.00 net

London: NOVELLO & CO. Ltd.
New York: The H. W. GRAY CO.
Sole Agents for the U. S.

NEW CHRISTMAS ANTHEMS

AMBROSE, PAUL
Sing, O Choirs in Highest Heaven... \$0.12
DECEVEE, E. J.
Angels from the Realms of Glory.... .12
LANSING, A. W.
They Were in the Same Country.... .15

Standard Christmas Anthems

AMBROSE, PAUL
Sing, O Heavens..... \$.12
BIRCH, J. EDGAR
There Were Shepherds..... .12
BRIGGS, C. S.
There Came Three Kings..... .12
GALBRAITH, J. LAMONT
There Were Shepherds..... .12
Glory to God in Highest Heaven.... .12
LANSING, A. W.
There Shall Come a Star Out of Jacob .12
NEIDLINGER, W. H.
O Quiet Night..... .12
PEACE, FRED W.
Let us now go even unto Bethlehem.. .12
ROGERS, JAMES H.
There Were Shepherds..... .12
SPENCE, WILLIAM R.
On Bethlehem's Plain..... .12

CHRISTMAS SONGS JUST ISSUED

TIDINGS OF GREAT JOY
by
G. A. GRANT-SCHAEFER
A^b (d-g) F (b-e)..... \$0.65
AMBROSE, PAUL
Asleep in the Manger (2 Keys)..... .50
HALL, WILLIAM JOHN
O Little Town of Bethlehem (2 Keys) .50
SPENCE, WILLIAM R.
On Bethlehem's Plain (2 Keys)..... .50

News of the National Association of Organists

Conducted by ALBERT REEVES NORTON, Associate Editor
Representing the N. A. O.

NATIONAL ASSOCIATION OF ORGANISTS.

President—Frederick W. Schlieder, 1 West Forty-eighth Street, New York.
Vice Presidents—William E. Zeuch, Boston; J. Warren Andrews, New York; Charles N. Boyd, Pittsburgh; Charles M. Courboin, Philadelphia; Pietro A. Von, New York; Ernest R. Kroeger, St. Louis; S. E. Gruenstein, Chicago; T. Tertius Noble, New York.
Treasurer and Associate Editor—Albert Reeves Norton, 565 Forty-seventh Street, Brooklyn, N. Y.
Secretary—Walter N. Waters, 24 West Sixtieth Street, New York City.

The news letter!
Did it reach you?
Have you read it through?
Did you recognize the hand of McAll?

Aren't you sorry you missed the last convention?

Resolve here and now to attend the next one if possible.

Read what Charles N. Boyd of Pittsburgh says about that.

November and Thanksgiving month! Our thought is, thankfulness for the cheerful outlook for the coming season.

The membership committee for the present year as appointed by President Schlieder consists of Herbert S. Sammond, Frank S. Adams and Albert R. Norton, chairman. The slogan from this day on will be "Double the Membership!" Let each one endeavor to secure a new member, and note the progress of the membership campaign as recorded in The Diapason.

An instance of the ridiculousness of accompanying motion pictures at all unless by more or less appropriate music comes to our attention in the following tale as told by a New York organist.

The picture was Salome, and after John the Baptist's head had been brought in at her command, and as she was performing her dances the strains of "The End of a Perfect Day" were wafted forth; again, as the priests were entering the temple, the music rendered was the Toreador's Song from "Carmen." Verily there is need of greater care by theatrical managers in the selection of their organists and orchestral directors, if they would avoid some good laughs at their expense from the discriminating audience.

Most complimentary are the words that come to Mr. Hansford, former editor of the Console. They come from publisher, advertiser and from reader, expressing appreciation of his good work while ministering to the wants of N. A. O. members. But we have not lost him, and we hope to see his genial face at many a gathering in the near future.

Public Meetings of the N. A. O.

The coming year should witness many events in the several councils of the N. A. O. that will mark a new era in the history of the organization. With the depression of the war's unrest taken from us, the future of our association should become a tremendous burden on our minds.

The question naturally arises: How can we best bring events to pass that will help ourselves, and the public in whose service we busy ourselves? How can we maintain a high grade of efficiency, as well as to make a step in advance in promoting an intense interest in church music on the part of the church-goer?

In planning the public meetings, and those of a technical nature appealing to the organist alone, one should keep in mind the immediate need not only of the church-going public, but of the average organist as well. We all lack something, even if we will not admit it.

A public service in which several choirs join in performing a work

of an American composer; or a service of anthems of various types in which a particular form of spiritual expression is employed, a service of women's voices, a service of quartet music, would be of sufficient interest to warrant support.

Meetings of a technical nature might include such subjects as choir accompaniment, solo and quartet accompaniment, the American anthem, what is the principal feature of a good anthem or solo? The meetings should possess that atmosphere one encounters at the conventions. Preparations should be made with care even if by so doing we are called upon to sacrifice time and energy. These are the moments that spell advance. These are moments in which art dwells.

The times call for wide-awake men and women—those who have learned to stand upon their own feet, to depend on their own wits, to trust in their own views; those who are able to determine values in the things they are called upon to perform, and those who are constantly striving for a greater musical mastery.

A year of great opportunity is before us; let it be one of unusual activity in thought and deed. Once each month let us gather for some rich purpose in order that something may be planted which will, if not at once, blossom in the garden of our musical endeavor.

FREDERICK SCHLIEDER,
President.

Headquarters Council.

There will be a "get-together" dinner of the organists in New York and vicinity on Wednesday evening, Nov. 12. They will meet at the Aloha, 14 East Thirty-eighth street, New York, at 6:30, and dinner will commence at 7. The guest of honor will be S. E. Gruenstein of Chicago, editor of The Diapason. The plans of the public meetings committee will be announced. Each organist will receive a notice of the dinner, to which he is asked to reply to the treasurer, Albert R. Norton, 565 Forty-seventh street, Brooklyn, N. Y. Guests may be brought, and the price is \$1.

The November meeting of the executive committee will be held at headquarters, 1 West Forty-eighth street, New York, at 11 o'clock, Thursday, Nov. 13. Mr. Gruenstein will be present, and the details of the new official organ will be arranged. Those state presidents who do not live near New York are asked to write President Schlieder about their plans before this meeting.

A Talk from the Treasurer.

Are you a paid-up member? If you are, you need not read this. If you are not, you had better read it. It is safe to assume that you are interested in the National Association of Organists, else you would not have joined it.

A genuine interest in any organization means a willingness to share in the responsibilities as well as the benefits that accrue, as a result of the meeting together of people of like tastes and desires. In the N. A. O. there are quite a number of people in arrears of dues anywhere from one or two months up to six months—in some cases even farther back than that. In a great majority of cases the failure to pay promptly upon receipt of bill is sheer carelessness. It is put aside with the thought that some other time will do. The reason is not one of indifference toward the organization, and any charge of disloyalty would be resented. The other side of the question reminds us that expenses are higher than ever before. The magazine costs more, the stationery and postage bills are high, and if our necessary expenses are to be met, and if there is to remain a reasonable surplus in the treasury for

emergencies, we must have a paid-up membership. There must be no free list! Then again, as it is plainly stated on the new bills which are going out, members who are more than one month in arrears cannot receive The Diapason. We must conform to the postal law. But postal law or not, that is good business. So send in your checks promptly. If you are in arrears, send in your back dues, and once more get your shoulder to the wheel. We need you and you need us.

The Diapason is the organ newspaper. Those of us who love the organ and have seen The Diapason grow from Volume 1 to the present time, appreciate the fact that the man in whose mind was the conception of The Diapason is one not to be denied. His ambition seems to have been unbounded, and there was a gradual recognition of the fact by organists all over the country, that in The Diapason's monthly visits they were getting just what they wanted.

The associate editor feels that there is no question but that the National Association of Organists, in accepting The Diapason as its official organ, has taken a decidedly progressive step. At the same time, we (which means not simply the editorial "we," or the executive committee, but the entire membership) have a contract on our hands, the fulfilling of which is most likely to mean sacrifice to each one at one time or another. If it does not, are you taking your part of the obligation seriously enough? We must see to it that our columns of The Diapason are as interesting as any other part of it. And we can do it. When you feel in the mood for writing an article on some subject which will be of interest to our members, don't put it off, but do it that day and send it in. The address of the associate editor is in The Diapason, and he is going to look confidently for articles and news, both personal and musical, pertaining to N. A. O. members, from all parts of the country. We must form a "waiting list" for articles, with the assurance that they will be published as soon as possible. In a word, our success in the new venture will be measured by the extent of the co-operation.

Great Times Ahead for N. A. O.

If the enthusiasm and real live interest shown at the October meeting of the executive committee held on Wednesday morning, Oct. 8, at headquarters, 1 West Forty-eighth street, has any significance, all signs point to the greatest season for the N. A. O. in its history. The attendance was large, including President Schlieder, who presided; Herbert Stavelly Sammond, who acted as secretary pro tem. in the absence of Secretary Waters; J. Warren Andrews, Albert Reeves Norton, John Doane, Richard Keys Biggs, Frank Stewart Adams, Reginald McAll, Mrs. Bruce S. Keator, Mrs. Kate Elizabeth Fox and Edward K. Macrum.

The report of the annual meeting of the members, at which the new constitution was adopted with slight amendments, was read by Mr. Sammond. These amendments are reported elsewhere in the N. A. O. news. Treasurer Norton then read his report with bills to the amount of \$334.65 having been paid, this having included two months' issue of the Console, one containing the convention program, and sundry items such as postage, paper, etc., leaving a balance of \$99.52.

While this report was in no wise discouraging, the balance is not as large as we would like to carry on the work with, although a goodly sum is due the treasury from advertising. It therefore behooves every one of us—and this means you—to get new members as the logical means of increasing our balance for the larger work before us. Why not send in a new

name this month, having shown the prospective member that it is to his advantage to join?

The publication committee, headed by Mr. McAll as chairman, was next heard from, Mr. McAll having set forth the details of the arrangement with Mr. Gruenstein whereby The Diapason becomes the official journal of the N. A. O. No little credit is due Mr. McAll for the time and effort he has given this matter through the necessary correspondence with Mr. Gruenstein at Chicago, and the wonderful insight he has shown by his valuable suggestions and advice. Oh, that the association had more McAlls!

A public meetings committee was appointed by President Schlieder with John Doane as chairman and Messrs. Biggs, Waters, Macrum and Andrews to serve with him. This committee plans to arrange for a series of recitals, public services, collations, lectures and other events in and around Greater New York to stimulate interest in the N. A. O. and increase the membership. It has been suggested that every member fortunate enough to attend these meetings be required to bring another organist as guest, who, once having tasted of the delights of the musical and fraternal advantages, cannot go away without becoming a member. Try it, state councils, and get busy and then see what state can report the greatest progress at the next convention. New York means business this season. It could be seen in John Doane's eye. Watch out, other states, and let us have a healthy competition! Get together. It may be of more value to us individually than we think in these days of unions. Unionize for higher standards of efficiency, and perhaps salaries will go higher.

A letter of resignation from a member of the executive committee, Herbert Braham, was read and accepted with regret. His place was then filled through the nomination by Mr. Norton, seconded by Mr. Andrews, of Alfred R. Boyce, a Brooklyn organist and accompanist of the Apollo Club.

After President Schlieder appointed Messrs. McAll and Norton as an auditing committee for one month to act with Mr. Gruenstein regarding the cost of The Diapason to the association, this most interesting meeting adjourned; the inner man calling on each one of us to satisfy his want, which was done by some of us visiting Peggy Woffington's for luncheon, while others went homeward or fasted as they hurried to their after-noon duties.

HERBERT STAVELY SAMMOND.

Charles N. Boyd of Pittsburgh on Convention Aftermath.

We were delighted to have the N. A. O. convention in Pittsburgh, for many reasons. We are glad to see our friends from abroad, and glad to have them see more of Pittsburgh than is gained by a view from a Pullman window. We are proud of Carnegie Institute as an organ center, and of the work that has been carried on there for years, for the whole affair is unique. We enjoyed the widely diverse programs of the visiting organists; the orations, speeches and arguments of the conferences; the pleasant social preludes, interludes, episodes and even codettas. Our single regret is that the attendance was not larger, both of the membership of the N. A. O. and of the organists in the Pittsburgh district. Those of the latter class who experienced their first organists' convention were delighted and edified, and unite in saying that the meeting marks a real step in their organic progress. But the trouble is as usual—only a comparatively small number of the people who should be present make it their business to attend and a large percentage of those who play in church will continue in the same old

rut, without the inspiration which could be had for so little.

From our standpoint the convention was almost without episodes of the sort that make good newspaper "thrillers." Hugo Goodwin had a monopoly of the excitement, but he had it largely to himself, and few who heard him go through his program so serenely knew that it marked the end of a day that in some respects was far from perfect. Even the weather behaved well, after the downpour of the first evening, and the only folks who seemed to have any particular difficulties were those who pursued the elusive business meetings of Thursday morning and later dates.

The outstanding lesson to be learned from the convention is that one must attend in order to profit by the N. A. O. It is the actual attendance that counts, after all, and the local committees of convention cities will do well to center their efforts largely upon this feature. We feel that we secured a lot of local publicity for the N. A. O. in advance of the Pittsburgh meeting, and though the efforts were in a measure rewarded by the pleasure and profit of those who attended, we expected a much larger proportional attendance. Any plans that will result in the presence of a large body of local musicians are well worth the attention of convention committees.

CHARLES N. BOYD.

Changes in Constitution.

The following changes in the constitution, as printed in the June Console, were adopted at the convention in Pittsburgh:

Article 2, Section 5.—The following words "and private residences and theaters" are added to the places where the use of the organ is to be encouraged as a recital and concert instrument.

Article 3, Section 4.—This is a new section and states in substance that the class of life members is added to the three existing kinds of membership.

Article 3, Section 1.—Is changed to read as follows: "Any person who is or has been an organist is eligible for active membership."

Article 4, Section 1.—The word "recording" is to be omitted before "secretary."

Article 4, Section 6.—Add the words: "He shall submit a written report at each executive committee meeting."

Article 5, Section 7.—Amended to read: "The president shall be ex-officio a member of all committees excepting the nominating committee."

BY-LAWS.

Section 6.—Amended to read as follows: "The transportation and hotel expenses of the president, secretary and treasurer to the national convention, etc."

Section 3.—The "Console committee" should read "official journal committee."

Section 10.—Omit the words "as far as possible."

Section 5.—Amended to read: "The annual dues of active members shall be \$2.00 from Aug. 8, 1919."

Insert at the end of Section 5: "The dues of life members shall be \$100.00, in one payment."

Section 11.—Add the words "or amended" after the word "suspended."

These amendments to the constitution are not in their final definite form and if there are any suggestions which will make them clearer or better worded, they may be sent to the executive committee through the editor, Mr. Norton.

It was agreed at the convention that the responsibility of the final form of the wording of the constitution should be left in the hands of the executive committee.

New Work for R. L. McAll.

After a year's connection with the War Personnel Board of the Y. M. C. A., R. L. McAll has entered the American Seamen's Friend Society, as assistant secretary. The present expansion of the American Merchant Marine has greatly increased the field and responsibilities of this society, and he expects to be kept very busy in its service. The secretary is the Rev. George S. Webster, D. D., who was for twelve years his pastor at the Church of the Covenant.

Just now his close acquaintance with French religious conditions is being utilized in the Interchurch World Movement's survey of Europe. He is responsible for the French inquiry, and is thus in touch with the leading Protestant agencies on both sides of the Atlantic.

Mr. McAll has been organist of the Church of the Covenant since September, 1902, and still holds that po-

sition. The church retains its emphasis on the music of the Sunday school, which has brought it prominently before the country in the past. He has always believed in the N. A. O. and has attended every convention except two.

Those at the Conception.

Below is a list, tabulated by states, of those registered at the Pittsburgh convention held in August, the names starred being those of new members:

PITTSBURGH, PA.

*Mrs. J. S. Taylor.
*Miss B. Border.
Miss Clara Ewing.
Miss Bertha Gross.
Miss Grace A. Hall.
Miss Margaret Ledwith.
Miss K. Oesterling.
*Miss Elizabeth Sanderson.
Miss Edna May Sharpe.
N. J. Barron.
John A. Bell.
Charles N. Boyd.
*Harry L. Cornwall.
*E. G. Dankworth.
*Oscar W. Demmler.
Robert Everhart.
*Walter H. Fawcett.
*H. C. Fletcher.
*Charles Guthrie.
Charles Helnroth.
*J. P. Jankus.
*J. P. Johnson.
James S. Jorden.
*R. Z. Josephs.
J. P. Ludebuehl.
Rev. J. Miller.
Albert Napier.
Edward Napier.
*Charles Pearson.
W. W. Roblee, Jr.
H. L. Schuneman.
*Albert Sieben.
S. Dwight Smith.
*J. Harold Weisel.
*A. A. Weiss.
Walter Wild.

PENNSYLVANIA.

Miss Joy Nicewonger, Altoona.
*Milton T. Pickles, Ambridge.
*Miss L. Knepschield, Apollo.
Mrs. F. D. Porter, Beaver.
Mrs. Edith Hixenbaugh, Belle Vernon.
Miss Mary Valentine, Bellevue.
*Miss Martha E. Kier, Blairsville.
Mrs. C. E. Miller, Butler, Pa.
*Miss Grace M. Williams, Canonsburg.
Miss Martha James, Clearfield.
Miss Jeanette Martin, Greensburg.
*Frank E. Smith, Irwin.
Robert A. Sherrard, Johnstown.
Mr. and Mrs. Charles E. Wisner, Lancaster.
William A. Wolf, Lancaster.
G. W. Grant, Lebanon.
*Mrs. T. L. Van Giesen, Leechburg.
Miss Mary E. Orr, McKeesport.
Miss E. L. McCormick, Milton.
G. C. Edmundson, New Castle.
*Mrs. Daisy Florida, New Castle.
*Mr. and Mrs. P. B. Patterson, New Castle.

Mr. and Mrs. Rollo Maitland, Philadelphia.

S. Wesley Sears, Philadelphia.
*U. C. Smith, Philadelphia.
Dr. John McE. Ward, Philadelphia.
Henry S. Fry, Philadelphia.
H. R. O'Daniel, Philadelphia.
Mrs. W. H. Hill, Punxsutawney.
Mrs. M. B. Pyfer, Sewickley.
Mrs. H. P. Onyx, Swarthmore.
*Mrs. W. D. McCormick, Uniontown.
Miss R. Shallenberger, Vanderbilt.
Roscoe Huff, Williamsport.
*Miss Nell E. Bishop, Wilmerding.

CONNECTICUT.

*J. S. Camp, Hartford.

A. W. Cooper, New London.

DELAWARE.

Fred S. Smith, Wilmington.

FLORIDA.

Mrs. E. S. Offerman, Tallahassee.

GEORGIA.

Charles A. Sheldon, Jr., Atlanta.

ILLINOIS.

Dr. Edward Young Mason, Bloomington.

S. E. Gruenstein, Chicago.

F. E. Morton, Chicago.

Dr. Francis Hemington, Chicago.

Hugo P. Goodwin, Chicago.

Miss Louise Morris, Chicago.

KANSAS.

*A. G. Hubach, Independence.

KENTUCKY.

*W. E. Pilcher (Henry Pilcher's Sons), Louisville.

MASSACHUSETTS.

Walter G. Kugler, Boston.

A. C. Foster, Boston.

H. S. Shaw, Boston.

Elisha Fowler, Boston.

MICHIGAN.

Harold Tower, Grand Rapids.

MINNESOTA.

Mr. and Mrs. Hamlin Hunt, Minneapolis.

NEW JERSEY.

Mrs. B. S. Keator, Asbury Park.

Mrs. Kate E. Fox, Morristown.

Fred Egner, Orange.

Mr. and Mrs. Arthur L. Tittsworth, Plainfield.

*Albert O. Anderson, Ridgewood.

Clifford Demarest, Tenafly.

NEW YORK.

A. R. Norton, Brooklyn.

H. S. Sammond, Brooklyn.

Miss Eva Underhill, Poughkeepsie.

H. P. Whitford, Utica.

E. H. Mohr, New York City.

Frederick Schlieder, New York City.

OHIO.

Sidney C. Durst, Cincinnati.

*Adolph H. Stadermann, Cincinnati.

E. A. Kraft, Cleveland.

*H. A. Ditzel, Dayton.

*Miss Anna T. Cramer, Portsmouth.

Mrs. George F. Crawford, Springfield.

[Continued on Page 13.]

THE W. W. KIMBALL COMPANY
makes, and stands ready to support the claim that there is today no organ in the world superior to the Kimball product. The belief is firmly held that the Kimball Organ and the Kimball Unit Orchestra have no equals. The best qualified judges who have compared them stop for stop have admitted that in no other organ can be found such beauty of individual tones, such balanced ensemble and such perfection of mechanism.

Buyers of Kimball Organs are not limited to one type of console, but may choose between the attractive open style and the dust proof roll top style, in both of which the stop keys are in straight rows above the manuals and the adjustable combinations are set at the pistons. The Unit Orchestra type is also an open model, the stop keys being arranged in a correctly proportioned curve, wide enough to give proper elbow room, close enough for the lightning changes necessary in orchestral playing, even with the hands crossed over to reach stop keys on the opposite side. This type has double touch adjustable combinations, providing optional suitable bass, set on recorder boards in the console. All Kimball combinations move the stop keys.

W. W. Kimball Company

KIMBALL HALL

Established 1857

CHICAGO

CHRISTMAS MUSIC

1919 Publications

ANTHEMS

(For mixed voices unless otherwise mentioned)

Composer and Title	Author of Words	Solo Voices	Price
BURDETT, GEORGE A. 13,427—Christ, Your King, Is Born	Rev. Theo C. Williams		\$.12
LEMONT, CEDRIC W. 13,428—While Shepherds Watched Their Flocks by Night	Nahum Tate	S. T.	.12
NEVIN, GEORGE B. 13,418—There Were Shepherds	Biblical	S. A. T. B.	.12
SPENCE, WILLIAM R. 13,417—Thou Holy Babe of Bethlehem	L. S. Spence	T (or S)	.12
STOUGHTON, R. S. 13,433—Calm on the Listening Ear of Night	Edmund H. Sears	A (or Mez-Sop)	.12

CAROLS

MATTHEWS, J. S. 13,429—Two Christmas Carols (One or two-part chorus) (The Golden Age Is Waking) (Angels Sing and Shepherds Pray)	J. S. Matthews		.10
---	----------------	--	-----

SOLO

DRESSLER, LOUIS R. Glory to God in the Highest (With Violin Obligato) High, in G (d-g) Low, in E Flat (b Flat-E Flat)			.60
KRAMER, A. WALTER This Is the Day the Christ Is Born High, in B Flat (E Flat-F) Med., in A Flat (d Flat-E Flat)	Kitty Cheatham		.40

Any three octavo numbers selected from the above will be sent free on request to choirmasters. Ask to have your name added to our mailing list.

OLIVER DITSON COMPANY, BOSTON

PORTLAND ORGANISTS GIVING A CITY SERIES

FOUR UNITE IN RECITALS

Committee Headed by J. A. Bamford
Arranges Programs in Public Auditorium of the Oregon City
Sunday Afternoons.

A series of municipal recitals on the large Skinner organ in the Public Auditorium at Portland, Ore., has been arranged by a committee headed by James A. Bamford, the business man and organ enthusiast who is constantly doing something to promote taste for good organ music in that city. The other members of the committee are Lucien E. Becker, William R. Boone, Frederick W. Goodrich and Ralph W. Hoyt. The recitals are popular in nature, but the programs are not permitted to descend to triviality, despite the apparent desire of a portion of the press of Portland to make them so.

The first concert was given Oct. 5 by Mrs. Gladys Morgan Farmer, with Margaret Carney, soprano, as aid, and the offerings included: C Sharp minor Prelude, Rachmaninoff; "To a Wild Rose," MacDowell; Gavotte from "Mignon," Thomas; "Chant Seraphique," Lemare; Evensong, Johnston; Liberty March, Frysinger.

William R. Boone gave the second recital, Oct. 12, playing as follows: "Marche Solennelle," Lemare; "Rustling of Spring," Sinding; "In the Garden," from "Rustic Wedding" Symphony, Goldmark; Serenade, Drigo; Irish air, "Athlone"; selection from "Carmen," Bizet.

Lucien E. Becker, F. A. G. O., was the performer Oct. 19, and his program was: March from "Athalie," Mendelssohn; Overture to "William Tell," Rossini; "Swing Low, Sweet Chariot!," Diton; Scherzo-Fanfare, Loret; "Venetian Love Song," Nevin; Gavotte, "Ye Olden Times," Martini; "Within a Chinese Garden," Stoughton; Toccata in C, d'Evry.

Frederick W. Goodrich played the recital Oct. 26, presenting the follow-

ing: Fanfare, Ascher; Overture to "Raymond," Thomas; "Serenata," Moszkowski; Lullaby from "Erminie," Jakobowski; selection from "Martha," Plotow; "Dance of the Hours" from "La Gioconda," Ponchielli; Rakocsy March from "Faust," Berlioz.

The same four organists will play in November in the same order, the announced programs being as follows:

Nov. 2.—Mrs. Farmer: "Sketches of the City," Nevin; "Reve Angelique," Rubinstein; Humoreske, Dvorak; Meditation, Sturges; Scherzo, Dethier. Nov. 9.—Mr. Boone: Nuptial March, Guilmant; Intermezzo, Gillet; "Villanelle," del Acqua; Selection from "Il Trovatore," Verdi; "Rapsodia Italiana," Yon; Pastorale from "Rosalinda," Vericini; Popular Airs, Herbert; Overture to "Poet and Peasant," Suppe.

Nov. 16.—Mr. Becker: Largo from "Xerxes," Handel; Finale from First Symphony, Vienne; Slow Movement from "New World" Symphony, Dvorak; "Marche Nuptiale," Guilmant; "To a Wild Rose," MacDowell; Chorus of Angels, Scotson Clark; Amaryllis (Dance of Louis XIII), Scott; "Marche de Procession," Gounod.

Nov. 23.—Mr. Goodrich: Overture to "The Bronze Horse," Auber; "Marche Mignon," Poldini; Selection from "The Bohemians," Puccini; Fantasia, "My Old Kentucky Home," Lord; Intermezzo No. 2 from "The Jewels of the Madonna," Wolf-Ferrari; Air of Louis XIII, Ghys; March from "The Queen of Sheba," Gounod.

Karl Krueger of Brooklyn, organist of St. Ann's Church on the Heights, is busy on the Rheinberger and Guilmant Concertos for organ and orchestra which he will play at Lisbon and Oporto, Portugal, next spring. He is at work also on his programs for Advent and on a series of Lenten recitals. He is changing his choir into one of men's voices exclusively. The choir heretofore consisted of men and boys, but the scarcity of good boys' voices is acute this year. He hopes to do some special work for men's voices which will be unique in the metropolis, as he has a splendid quartet.

MÖLLER ORGANS

Their quality is proven by the unequalled demand. In the nine months ending October 1, 1919, we received contracts for two hundred Pipe Organs. There are now 2800 Möller Pipe Organs in actual service. We will be glad to send complete list on request. Every organ designed for the place and purpose for which it will be used and fully guaranteed.

M. P. MÖLLER

Hagerstown, Maryland

The Individuality of Each Student Is Studied
by

WILLIAM C. CARL

Instructor in the

ART OF ORGAN PLAYING

at the

GUILMANT ORGAN SCHOOL

PRACTICE FACILITIES

Students aided in securing positions

Send for New Catalog

Office address:

Seventeen East Eleventh St., New York City

Announcement to Music Composers We Offer **THREE \$100 PRIZES** For Three Best Original Unpublished Anthems

"The Choir Leader" Prize of \$100 for the best moderately difficult anthem.

"The Choir Herald" Prize of \$100 for the best moderately easy anthem.

"The Volunteer Choir" Prize of \$100 for the best extremely easy anthem.

Manuscripts must be submitted on or before February 1, 1920. Prize anthems will be published about January 1, 1921, and each anthem will be sung by not less than ten thousand choir singers within three months of publication. This anthem manuscript contest celebrates the thirtieth year of the founding of Lorenz Publishing Company, who have specialized in church music from the beginning.

Send for Formal Announcement Giving Contest Rules

LORENZ PUBLISHING CO., 1123 Broadway, New York



Bennett Organ Company

SOME CHURCHES USING OUR MAKE ORGAN

First Baptist Church, Oklahoma City . . .	4	Manual and Echo
Christ Church Cathedral, Louisville, Ky. . .	4	" and Choir Room Organ
First Baptist Church, St. Joseph, Mo. . .	3	"
First Church of Christ Scientist, Toledo, O. . .	3	" and Echo
First Christian Church, Lexington, Ky. . .	3	"
Augustana College, Rock Island, Ill.	3	" Two Organs
St. John's Evang. Prot., Evansville, Ind. . .	3	"
First Swedish Lutheran Church, Moline Ill. .	3	"
First Congregational Church, Moline, Ill. . .	3	"

—FACTORY, ROCK ISLAND, ILL.—

Hillgreen, Lane & Co.

ALLIANCE, OHIO

Builders of Organs for Churches, Theaters, Halls and Residences

Any type of Automatic Player will be furnished
when required

Factory: ALLIANCE, OHIO

STAMFORD, CONN., HAS A NEW SKINNER ORGAN

WILLIAM ANDERSON PLAYS

Beautiful St. John's Edifice Replaces
Three-Manual Roosevelt of
Thirty Years Ago with
Modern Instrument.

St. John's Episcopal Church at Stamford, Conn., considered one of the most beautiful church edifices in this country, has a large new organ, built for it by the Skinner Company. The instrument was opened on the evening of Oct. 26 with a recital by William Anderson, organist and choir-master of the church. The new organ replaces a fine old Roosevelt three-manual built thirty years ago. Mr. Skinner pronounced the organ chamber ideal and it has great height and corresponding width. The organ is on one side of the chancel and the console is placed on the opposite side. Every stop is complete and there is no borrowing except for some augmentation of pedal stops.

In his opening recital Mr. Anderson played: The Cathedral Prelude and Fugue in E minor, Bach; "Priore," from "Oratorio de Noel," Saint-Saens; Theme and Variations in A, Hesse; Evening Song, Baird; Prelude to "Lohengrin," Wagner; Romance in D flat, Lemare; Finale from First Sonata, Guilmant. The specification of the instrument is as follows:

GREAT ORGAN.

Diapason, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Philomela, 8 ft.
Gedeckt, 8 ft.
Erzähler, 8 ft.
Flute, 4 ft.
Octave, 4 ft.
Fifteenth, 2 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Sallcional, 8 ft.
Voix Celeste, 8 ft.
Aeoline, 8 ft.
Unda Maris, 8 ft.
Spitz Flute, 8 ft.
Stopped Diapason, 8 ft.
Octave, 4 ft.

Flute, 4 ft.
Flageolet, 2 ft.
Mixture, 3 ranks.
English Horn, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft.
Concert Flute, 8 ft.
Dulciana, 8 ft.
Quintadena, 8 ft.
Flute, 4 ft.
Fugara, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Tremolo.

SOLO ORGAN.

Tuba, 8 ft.
Note.—Future additions planned.

PEDAL ORGAN.

Diapason, 16 ft.
Bourdon, 16 ft.
Echo Lieblich, 16 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Still Gedeckt, 8 ft.
Quint, 10 3/4 ft.
Trombone, 16 ft.
English Horn, 16 ft.

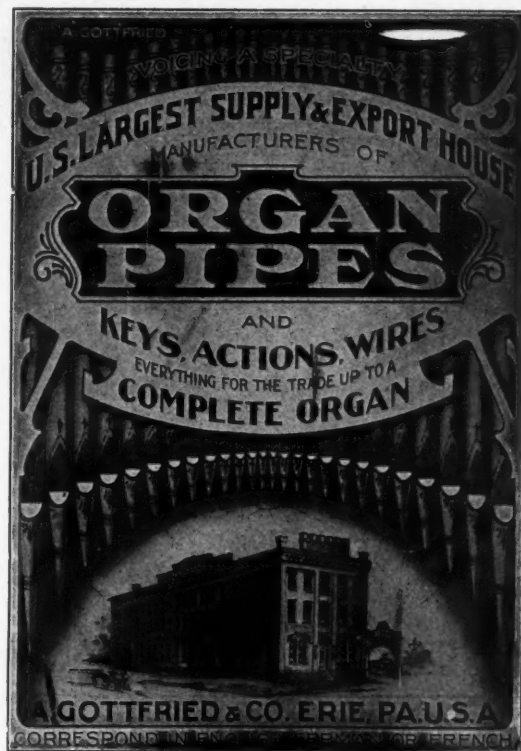
Combinations are adjustable at the console and visibly operate the draw stops. Great and swell combinations are duplicated by pedal studs.

Groom Has Orchestra Class.

Lester W. Groom, A. A. G. O., organist of the Church of the Ascension, has entered upon a new activity which is expected to prove most interesting to him and profitable for those who take advantage of it. He is conducting an orchestra study class which meets Saturday afternoons at 3 o'clock, from Oct. 18 to April 24, to study the symphonies, symphonic tone poems, concertos, overtures, etc., which will be played the current week at the concerts of the Chicago Symphony Orchestra.

Recital Course for Emporia.

Daniel A. Hirschler, dean of the school of music of the College of Emporia, Kan., has arranged for a recital course at the college. Three recitals will be given by Mr. Hirschler on the first Tuesdays of October, November and December. Pietro Yon has been engaged for Dec. 5 and Myrna Sharlow, soprano, of the Chicago Opera Company, for a recital on Nov. 21.



By a Staff Photographer of The Chicago Daily News.

The soloist, Joseph Bonnet, is one of the greatest organists in the world. Nothing more remarkable than his organ playing can be remembered in connection with this instrument. Surely no one can obtain such an astounding delicacy and purity of touch and tone in the simpler melodic phrases, nor can there be finer, clearer technical display. Rapid or intricate passages for the organ rarely have the transparent, detailed, clean cut finish obtained on other instruments. Yet Bonnet makes the organ as obvious as the alphabet. For the purely virtuosic performance of his pedal cadences in his own composition, I have no words. Such pedal manipulation is musically acrobatic. Bonnet's legs and feet are more agile than a score of other organists' arms and hands.—Herman DeVries in the Chicago American.

JOSEPH BONNET

Will Arrive From France Nov. 15 for His

THIRD AMERICAN TOUR

Engagements Are Now Being Booked in the East,
the Middle West and Canada.

Soloist with the Boston Symphony Orchestra in
Two Concerts, Dec. 26 and 27

For Dates and Terms Address

THE BONNET ORGAN CONCERTS

Fine Arts Building

CHICAGO

"It is difficult to discover words which adequately can describe the beauty and the skill of the work which he put forward. He has set up standards in America that can have only the most beneficial influence upon the music of our people. It is to be hoped that so phenomenal an artist will return to us."—Felix Borowski, in Chicago Herald.

ORGANS FOR WARREN, OHIO

Austin Company Awarded Contracts for Two Three-Manuals.

The Austin Organ Company has been awarded two contracts at Warren, Ohio—one for a three-manual organ in the Masonic Temple and the other for a three-manual for Christ Episcopal Church. Dr. Frederick K. Smith is giving the latter instrument and was chairman of the Masonic Temple committee. Elisha Fowler of Boston and Cleveland was the Austin representative.

The scheme of the Christ church organ is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Concert Flute, 8 ft., 61 pipes.
- *Dulciana, 8 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.

*Enclosed in choir box.

SWELL ORGAN.

- Liebligh Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Celeste, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Vox Humana (Special chest and tremolo), 8 ft., 61 pipes.

CHOIR ORGAN.

- *Violoncello, 8 ft., 61 notes.
- *Concert Flute, 8 ft., 61 notes.
- *Dulciana, 8 ft., 61 notes.
- *Harmonic Flute, 4 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Horn Diapason (in Choir Room).
- Tremulant.

†From great organ by duplex action.

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft., 32 notes.
- Viole (Violoncello ext.), 16 ft., 32 notes.
- Liebligh Gedeckt (from Swell), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.

The Masonic Temple scheme follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Melodia, 8 ft., 61 pipes.
- *Dulciana, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.

*Enclosed in choir box.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.

- Rohr Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (Special chest and Tremolo), 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- *Violoncello, 8 ft., 61 notes.
- *Melodia, 8 ft., 61 notes.
- *Dulciana, 8 ft., 61 notes.
- *Harmonic Flute, 4 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Tremulant.

†From great organ by duplex action.

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft., 32 notes.
- Viole (Violoncello ext.), 16 ft., 32 notes.
- Bourdon (Great), soft, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.

Plaster Shower for Organ.

"If you can paraphrase any of the following it might be a caution to organ builders, building committees and especially to plaster contractors," writes Carleton H. Bullis from Lawrence College, Appleton, Wis. "I had been hearing grotesque noises from the great and pedal pipes of our chapel organ since the opening of school. We had George La Marche come up from Chicago to do some tuning and regulating. When he crawled through a hole in the ceiling up into one of the organ chambers he found plaster spread over the floor, chests and in many of the pipes. Inferior workmanship on the ceiling above the chamber had been the cause of a large portion of the plaster breaking loose. La Marche and I spent over an hour in cleaning the debris from the scene. Pipes that were too large for tipping upside down were cleaned through the mouths, while the wind was blowing from them. Some chunks had to be broken inside the pipes before they would come through the mouths. Upon one open pedal diapason pipe was found a large piece fully two square feet, neatly balanced and effectively covering the opening. When the cleaning was done, more than a bushel of plaster had been cleaned up. Fortunately no dangerously large pieces had fallen on the smaller pipes, though these were surrounded by much plaster dust."

PIETRO A. YON

Concert-Organist and Composer

Touring thru United States
and Canada

OCTOBER 1, 1919

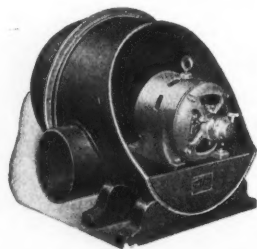
MAY 1, 1920

Booking Now Open

Manager: Alfred Lauper

Carnegie Hall,
New York City

You will eventually pay the price for the TURBINE ORGOBLO because it is the most scientifically designed, the most dependable, the quietest, the most economical and the most extensively used organ blower.



OVER 12,000 EQUIPMENTS
IN USE

The Spencer Turbine Co.

Organ Power Dept.

HARTFORD, CONN.

(Winners of the Highest Awards at Jamestown and
Panama Expositions)

SPECIAL ORGOBLO JUNIOR
FOR REED AND STUDENT
ORGANS.

Branch Offices at 64 East Van Buren Street, Chicago, and
101 Park Avenue, New York City.

NATIONAL ASSOCIATION OF ORGANISTS' NEWS

[Continued from Page 9.]

- *T. W. Stubbs, Steubenville.
- *Walter Koons, Youngstown.
- OKLAHOMA.**
- Mrs. R. F. MacArthur, Tulsa.
- RHODE ISLAND.**
- Theodore Dexter, Central Falls.
- UTAH.**
- *Philip Banasbach, Salt Lake City.
- VIRGINIA.**
- J. J. Miller, Norfolk.
- WEST VIRGINIA.**
- J. Henry Francis, Charleston.
- *Paul E. Joachim, Charleston.
- *Miss M. L. Nichols, Fairmont.
- *Miss Norma Hecker, Fairmont.
- Mrs. Annie E. Rice, Fairmont.
- Edwin M. Steckel, Huntington.
- *Miss Blanche Hale, Weston.
- *Miss Bertha E. Rosel, Wheeling.
- *Miss R. B. Nason, Wheeling.

New Members.

The following names, in addition to those started in the previous list, have been added to the membership of the National Association of Organists since Aug. 1:

- FLORIDA.**
- Gelsser, Carl A., Tampa.
- ILLINOIS.**
- Bennett, R. J., Rock Island.
- Brooks, Mrs. Addie May, Oak Park.
- Caldwell, Miss Isabel E., Chicago.
- Dewey, Miss Mary Ann, Chicago.
- La Marche, George E., Chicago.
- MAINE.**
- Floyd, Raymond, Brewer.
- NEW JERSEY.**
- Elwood, Mrs. Alice Don, Ridgewood.
- NEW YORK.**
- Doane, John, New York.
- Fleher, George, New York.
- Swan, William L., Oyster Bay.
- PENNSYLVANIA.**
- Mayer, Miss Carrie M., Pittsburgh.
- Munnell, Miss Helen V., Canonsburg.
- McComb, Miss Mabel, Vandergrift.
- Rile, LeRoy M., Philadelphia.

New Jersey Report.

The following report of the State Council of New Jersey was submitted at the October meeting of the executive committee by Mrs. Keator:

We have not been able to get our council together this fall, but at New Jersey headquarters the work is going on as usual. In September several interesting letters were received from state members. One writes: "How can I help in our state work? I will gladly do anything I can for the N. A. O." This letter was answered immediately, and as a result this member will give a recital in the near future, the proceeds to enrich our New Jersey treasury.

Another writes: "In the published reports of the national convention so far there has been no mention of the work of the states. Why is this?"

Again: "I have a new member in prospect. A letter from you may help to secure him." And still another letter, this showing a rather remarkable and unusual spirit: "Dear Mrs. Keator: I am offered a very good organ position. I wonder if I am capable of filling it! I feel, with the high standards of our N. A. O. that perhaps some one who knows more than I do should have this opportunity. What do you think?"

We regret to report the death of one of our members—Thomas A. Hargrave, formerly of the Freehold Episcopal Church.

Our Asbury Park chapter holds its first fall meeting on Oct. 13 in the Lutheran church, where a new two-manual Möller organ has just been installed.

One member of our chapter is preparing to take the first guild examination in the spring.

Referring to the letter in regard to the national convention state reports, we respectfully suggest that at least one item of the New Jersey report will be of interest to the N. A. O. at large, and really should be noticed—that is, Mr. Ambrose's plan to erect in Trenton a municipal building with a fine organ, in honor of the New Jersey men who gave their lives in the recent war.

HARRIET S. KEATOR, New Jersey State President.

Trenton Men Organize.

[From the Trenton (N. J.) Times.]

Representative organists from Mercer, Somerset and Hunterdon counties met Oct. 7 at the studio of Paul Ambrose for the purpose of forming a local chapter of the National Association of Organists. Those present were Norman Landis, organist of the First Presbyterian Church, Flemington; Sheldon B. Foote of Trinity Episcopal Church, Princeton; F. M. Cram, organist of Lawrenceville School; H. D. McKinney, Rutgers College, New Brunswick, and from this city—Paul Ambrose, Sidney Bourne, Charles F. Wilson, Edward A. Mueller, William Brammer and Elmer Yates.

As all of the other professions have their own local societies the organists have also felt the value and desirability of social intercourse and personal relations, and meetings for the discussion of matters pertaining

to their church work. All organists and organ students are invited to become members of the local chapter and the National Association, which includes in its membership almost all the prominent organists of the country.

Meetings in different sections of the district will be held bi-monthly. At these meetings a musical program will be followed by a discussion on some musical subject and social intercourse. The first meeting will be held at Rutgers College, New Brunswick, Nov. 20, when H. D. McKinney, organist of the college, will give a recital, after which the general business of the organization will be taken up.

At the meeting last week the following temporary officers were elected: President, Norman Landis; secretary, Paul Ambrose, and treasurer, Edward A. Mueller.

Illinois Council.

There are a number of good, live state councils in the National Association of Organists, but this particular paragraph is to give the credit and glory which is due to the Illinois council and to Dr. Francis Hemington, for sending in the first new member under the \$2 rate. Other new members have come since then, and many more are coming from all parts of the country. More anon concerning this most important matter.

Fiftieth Anniversary.

Edward Bunting, whose experiences while doing army work in France made interesting reading in the Console, has moved from Albany to Dobbs Ferry, N. Y. The Presbyterian Church at Dobbs Ferry-on-Hudson, of which he is organist, has just celebrated the fiftieth anniversary of the dedication of the church edifice. The services included special musical programs.

Nearly Half-Century at Organ.

We have lately heard from a veteran in the organ field, who last year celebrated her seventy-fifth birthday and forty-nine years of musical activity. Mrs. Alice J. Skolfield of Lewiston, Me., is still at the keys of St. Patrick's Cathedral there, where she has presided for twenty-two years, although belonging to the Congregational Church. She has what she calls a "comfortable temperament," a gracious smile and a simple philosophy of life which has made many friends and brought her safely through the sunshine and showers of choir history with one safe text by which to go—that no matter what happens it is best to "say nothing." You don't have to mention what you think "inside," she smilingly adds.

She believes in going to concerts for the enjoyment she can derive from it—not to criticize—and another bit of creed is: Never be too fully occupied to help a deserving pupil. We are indebted to the Lewiston Evening Journal for the following:

Asked when she received her first introduction to musical life, Mrs. Skolfield said she must have had it as a babe-in-arms. In the first place she was born in the old house in South Paris, where Dennett, later a distinguished Portland organist, had been brought up; her parents, Orin and Phoebe Garcelon Jones, were both musical and always carried the whole family to the semi-weekly "singing school" conducted near their later home in Oxford by Major Cushman of Hebron; and she was fortunate enough to begin piano lessons very young with her older sister (afterwards Mrs. Theresa Otis) on a marvelous old English piano which was the envy of the town. This piano was an upright, nine feet tall, for the accommodation of which her father had to cut a big hole through the ceiling of the "fore-room" into the chamber-floor above. It had been brought to this country from England by a Mr. Craig, a mill-agent, and was beautifully fashioned of rosewood, inlaid with brass ornamentation. It was on this instrument that Mrs. Skolfield, as a tiny child, began to play old-fashioned psalm-tunes, "Old Boylston," "Duke Street" and others well remembered by men like Professor Ballard and Mr. Stinchfield; and here, too, she learned to play the accompaniments for her brother's violin and her father's bass viol, used for dancing parties held in the dining-room of the old house.

"I cannot remember when I could not read music," said she, "and the odd fact is that whenever I hear singing I always associate the tones with the old-time 'Do-Re-Mi' of Major Cushman's singing school days. Of course, I read music by letter, as do others today," she amended. Asked relative to her first appearance in public as a musician, Mrs. Skolfield

said that this happened when she was 12 years old.

"Meetings were being held at the Oxford school house," she explained, "where Parson Perry (father of Congressman Perry) preached. He used to call for father and me and take us along to the school house in his pump, and we always carried with us our old melodeon with its folding legs. Father played the bass viol and I played the melodeon. Then there came a day when father leaned over and whispered to me, 'I am going to let you play this psalm-tune alone.' I cried out in protest, but when Parson Perry gave the number and waited for the music, there was no sound of any bass viol. I struck in with the melodeon and must have gone through the hymn fairly creditably, for father never again went to meeting with me to play.

"At 16 I came to Lewiston to spend a year with an aunt and take lessons of Professor Eminger. Later I came here and married Charles D. Tewksbury, a carriage-maker. This was in the sixties. We soon moved to Thomaston, where he was employed at the state prison for Warden Rice and I was called upon to play at the prison chapel for the prisoners' services Sunday morning at 9 o'clock, and later played for two Congregational services in the town. My children were small and Warden Rice used to carry one and hold the other by the hand to prevent any possible trick by the prisoners, who might seize a child to fend off guard-bullets in making an escape over the walls of the prison-yard.

"From Thomaston we moved to Woodstock, Vt., for five years, where I played for the Congregational Church Sunday morning and evening and for the Universalists in the afternoon.

"On coming to Lewiston to make my home in 1871, we lived in the old Balkam block on Blake street and I took my first regular church organist position with the Hampshire Street Methodist Church. I also began to teach piano, and I recall that Fred Shackley, now a well-known Massachusetts organist, was one of my early pupils. Miss Angie Starbird also used to come into the city from her home in Litchfield to take lessons and she told me, only the other day, that she never forgot how firmly I drilled her in 'looking a measure ahead,' in order that reading might be facilitated."

Mrs. Skolfield has had a wide musical experience, directing or accompanying almost every kind of work, from regular church services, funerals and weddings to concerts, chamber music, operas, minstrels and boys' orchestras. In a note to the associate editor she says: "I regret not being able to attend the convention this season, for I certainly enjoyed every minute of the one in Portland and hope to be able to attend next year. Although it was my first appearance, I don't intend it to be my last by any means. I think I was the oldest organist there."

REMOVALS.

H. A. Hurd, formerly of Fryeburg, Maine, is now located at Bridgewater, Mass.

Carl Paige Wood, formerly of Taunton, Mass., is now connected with the University of Washington, located in Seattle.

William W. Roblee, Jr., formerly of Pittsburgh, has taken up his residence in Riverside, Cal. Mr. Roblee is one of the association's new members of the past year.

Walter N. Waters, secretary of the N. A. O., can now be rightfully claimed by the metropolis. Although long actively identified with New York and National Association musical matters, he has had his residence in New Jersey. He now lives on West Sixtieth street, not far from the cathedral, where he spends considerable time.

FROM A CORRESPONDENT.

The remarks of the brother (?) at the convention concerning the business man at church reveals a situation that is appalling. And to think because he gets sleepy in church, once a week, he blames it on the poor organist!

If the organist had such powers as the speaker delegated to him, what could not be done, were all the organists to become ardent followers of the Master?

I admit a spiritual organist can do wonders in a service, far more toward inducing a worshipful atmosphere than one who is worldly, and cares only for his music and himself. But the poor business man! He works hard all week, comes to church fagged in body and mind (some starved) and the unusual sitting still has a physical influence, to put him to sleep. Were he to bring the same energy to church he has displayed all the week, everyone would be benefited; his neighbor as well as himself. But if he has not enough interest in his Creator to at least be grateful for one or two hours on Sunday in God's house, for all the mercies granted him in this wonderful land, outside of taking God with him in his business affairs, the business man is in a bad way, and it is high time he is awaking out of his sleep, for the "day and the hour no man knows."

And as sure as the sun shines and as sure as God exists, so sure will he have to give an account of himself, and his sleepiness and "Blue Mondays."

MRS. W. H. HILL,
Punxsutawney, Pa.

Dr. Alfred J. Chaplin-Bayley of Berkeley, Cal., a member of the N. A. O. for years and also sub-dean of the California chapter of the A. G. O., is at the present time taking an extended trip through Europe, having left San Francisco last July. For the past seven years he has been organist of Grace Cathedral,

San Francisco, and while abroad is studying cathedral music and choirs. He has visited most of the English cathedrals and is intending to go to France and Italy before returning to this country.

Service lists from the Church of the Incarnation, New York City, John Doane, organist and choir director, show interesting and varied musical programs, including selections from the "Elijah" and Cesar Franck's "The Beatitudes."

In the last month four new organs built by Hillgreen, Lane & Co. were installed in Omaha by the Pitts Pipe Organ Company, western representatives, as follows: Moon Theater, three manuals, electric; Kountze Memorial Lutheran Church, two manuals, electric; Holy Angels' Catholic Church, two manuals, electric, and St. Joseph's Catholic Church, two manuals, electric.

The First Lutheran Church of Little Rock, Ark., has ordered an instrument to cost \$16,000 of the Reuter-Schwarz Company. It is to have thirty-four stops.

JUST PUBLISHED

Inscribed to the American Guild of Organists

ORGAN REGISTRATION

A Comprehensive Treatise

on the distinctive quality of tone of organ stops, the acoustical and musical effect of combining stops, and the selection of stops and combinations for the various phrases of organ compositions; together with suggested registration for 100 compositions, intended to be played on specific one, two, three, or four-manual organs, with or without either movable or non-movable piston combinations.

By

EVERETT E. TRUETTE,
Mus. Bac., A. G. O.

Chapters devoted to: Classifications of Stops; Couplers and Octave Couplers; Combination Movements; Combining the Stops; Methods of Indicating the Registration; Manipulation of the Stops and Combination Movements; Registration of Hymn Tunes, Anthems and Organ Trios, Glossary.

264 pages (illustrated), bound in dark green vellum. Price, \$2.50 net. Sent postpaid on receipt of price, or may be ordered through any music dealer.

C. W. THOMPSON & CO.
BOSTON, MASS.

An Attractive Number for a Christmastide Program

GESU BAMBINO
(The Infant Jesus) Pastorate

PIETRO A. YON

Organ solo.....net .60

Vocal arrangements

Solo, High, G; Low, E.....net .60
Unison Chorus.....net .12
Two-parts.....net .15
Three equal voices.....net .15
Four male voices.....net .15
Four mixed voices.....net .15

J. Fischer & Bro. New York

7, 8, 10 and 11, Bible House (Astor Place)

James Topp Repairing, Tuning and Rebuilding

Organs Kept in Condition
by the Year

This is a thoroughly
established business
with a reputation
earned through the
results achieved.

Electric Blowing Plants
Supplied and Installed.

Room 410 Steinway Hall
64 East Van Buren St.

Telephone
Harrison 1340 CHICAGO

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 1507 Kimball Building, 306 South Wabash Avenue, and 25 East Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to Great Britain, 5 shillings a year. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, NOVEMBER 1, 1919.

TEN YEARS COMPLETED.

With the present issue The Diapason completes its tenth year. Our next issue, the first of Volume 11 may be called an anniversary number to mark our birthday.

FATHER OF MANY ORGANISTS.

When God made his covenant with Abraham, the latter was told that he would be a father of many nations. We have a firm conviction that when Harrison M. Wild decided that music rather than business should be his lifework heaven made a covenant with him that he should be the father of many organists. Turn where you will today in the organ world of Chicago, and you will find a pupil of Mr. Wild occupying an organ bench. Not only in Chicago has his influence been felt, but in many other cities, for there have come to him the seekers after organ knowledge from cities and towns in all parts of the central west, and they have carried the gospel he has instilled in them to scattered communities.

For about two score years Mr. Wild has been engaged in the task of making capable and sincere organists. If he is to be known by his fruits in this respect, there is no need of adding anything. He was born in Hoboken, N. J., March 6, 1861, and came to Chicago at an early age. He has been here virtually all his life, except the period he devoted to study abroad. And he is so much a factor in all the musical life of the city that his work as an organist is really only a part of his task. As a conductor and as a coach of singers he has won as great eminence as he has achieved as an organist and teacher of the organ. Mr. Wild has been conductor of the Apollo Musical Club since 1898. He has been conductor of the Mendelssohn Club for twenty-five years. For twenty years he has been organist and choirmaster of Grace Episcopal Church. During all this time he has been also conductor of the Mendelssohn Club of Rockford.

Among the men who have been pupils of Mr. Wild are Clarence Dickinson, Allen W. Bogen, Herbert E. Hyde, John W. Norton, Mason Slade, Charles A. Stebbins, Alice R. Deal, Florence Hodge, Tina Mae Haines, Arthur R. Fraser, Emory L. Gallup, Irving C. Hancock, Mrs. Harold B. Maryott and Calvin Lampert. There are many others, but this list, drawn from memory, is sufficient to show that the blessing of Abraham assuredly has been handed down by this master—one who well deserves to rank with the long line of organist-educators of France and England whose names are familiar to all our readers.

WINNING LARGEST CLASS.

Indefatigability, business sense and a vision are attributes quickly noticed in Pietro A. Yon, the organ virtuoso, in the first conversation with him. His head is as level as his fingers are facile.

An interview with him by A. Walter Kramer of the staff of Musical

America is so filled with good sense that we reproduce it in part on another page of this issue. Mr. Yon's plea for a hearing of organists more frequently with the symphony orchestras as soloists is one that should be carried beyond New York. Playing such as Mr. Yon and a few other men do with the orchestra is sufficient to create a demand upon the part of the public for the inclusion of organ soloists. In Chicago the annual appearances in past years of Mr. Middel-schulte with the Chicago Symphony Orchestra, to which he was brought by its founder, Theodore Thomas, are well remembered. And so is the enthusiasm awakened when Joseph Bonnet last year played with the same orchestra. In fact, it was Mr. Bonnet's performance in Orchestra Hall that filled Kimball Hall to overflowing afterward when he appeared in a recital there.

How well the organ builders for years have hidden their light under a bushel is emphasized by Mr. Yon when he says: "Ask the layman the names of three or four leading pianos, and he can tell you at once. Ask him the names of the finest organ builders in America and he is at a loss to make a reply, partly because the name of the organ does not appear on the programs, due to the fact that the organ firms have not considered the orchestral concert as a field for their attention, and partly because the organ recital has not been properly put before the public."

Mr. Yon makes a strong point when he asserts that there are three classes of people at an organ recital—first, those to whom the music suggests something mystical; second, the musicians acquainted with the technical side and with organ literature and who come to judge the interpretation and phrasing, and, third, the ones who come to be entertained and know nothing of the technical musical side of the performance. This last class Mr. Yon considers the most numerous and the one that must be reached, and he asked: "Where are the organists who take this big portion of every audience into consideration in making their programs?"

Mr. Yon hastens to add that it is not a matter of playing down to this class, but of playing musically worthy compositions that they will enjoy.

He has hit the nail on the head. He does not descend to the cheap. All who know his playing and his programs need not be told this. But he believes in broadness and in appealing to all men, and not to one class. It is not often that anyone points out for the organist the way to greater success as ably as does Mr. Yon. That the basis of his own achievements is work is evident from the fact that he has memorized 2,000 pages of organ music in the past summer to be used in his recitals this season.

N. A. O. OFFICIAL JOURNAL.

Under an arrangement just concluded between the National Association of Organists and The Diapason, this paper with the present issue becomes the official journal of that active and useful organization. Albert Reeves Norton of New York, a man of at least ten talents, is made the editor of a comprehensive department in The Diapason devoted to the work and plans of the association. Not only the members of the N. A. O., but all organists, will find most interesting reading matter on the pages containing Mr. Norton's department, to which we take great pleasure in referring them. Mr. Norton was chosen for his position by the executive committee of the association.

The Console, conducted by the N. A. O. for several years under the capable editorial leadership of Montville Morris Hansford, suspends publication under the new arrangements. Mr. Hansford deserves the gratitude of the organization for his hard work, and for the fact that he conducted the paper in a manner which, while dignified, was always sparkling and attractive. The association realized that in these times of stress for publications mutual benefit would be reaped through co-operation with The Diapason. With this object in view the publisher of The Diapason was approached.

It is our sincere hope that the plan

as it is to be carried out will bring the greatest good to both parties to the arrangement. We would urge especially that all organists who are not at present N. A. O. members interest themselves in the advantages from such membership. The annual conventions alone are a benefit to the organ world such as had not been known before this association introduced them. As frequently pointed out in these columns, attendance at these meetings is an eye-opener to anyone who attends for the first time.

THE LABORER'S HIRE AGAIN.

When we brought up the matter of organists' salaries in our August issue it seems that we "started something," as they say. A number of other papers are beginning to dwell on the same theme—and an interesting fugue assuredly could be developed from this subject of seemingly stationary pay.

Perhaps, if we keep at it, and if other agencies join in the plea, the churches of this country may be persuaded to see that a man should receive more in dollars and cents today than he got five or fifteen years ago. Thus far there are few reports of actual increases due to the rising cost of living.

John C. Freund in Musical America is one of those who recently have taken up the cause of the choir singer as well as the organist. He asserts that "there is positively today, outside the chorus girls, no professional work which is so miserably paid, so utterly inadequately rewarded, as that of the church organist and church choir singer."

The Pacific Coast Musician, one of our most ably edited exchanges, emphasizes a good point familiar to the profession, but overlooked by the layman, when, in the course of a long editorial it says:

"Doubtless the average individual considers that the church musician, even at a small salary, is well paid for the two or three hours spent in church work each Sunday. This opinion may be true—is true—of the mediocre, or shiftless, organist, director or singer who is incapable of filling his position to the best advantage. But it is not true of the best church musicians who conscientiously meet the demands placed upon them. There is more hard work done out of the church in preparation for the service than there is in the actual rendition of the service. Take the organist, for instance—the efficient organist. His education, generally speaking, is more costly and his studies are more exacting and cover more years of arduous preparatory work than that of the physician or man in quite any other profession. Moreover, if he maintain his proficiency so that his church may receive the benefit of the best that is in him, he needs spend many hours of study and practice each week throughout his professional life. For all this, plus his talent, the church should pay an adequate return."

In our optimism we expect a change in conditions. It would certainly be anomalous for the church to maintain an attitude which offers the labor union its chief argument, by yielding justice only when confronted by force in the form of organized demands from those who serve it.

The Church News, published by Emanuel Church at Cleveland, of which Henry F. Anderson, F. A. G. O., is organist and choirmaster, contains a very interesting and useful feature in that it calls attention to the unfamiliar hymns that are to be sung during the month. It gives their numbers in the hymnal and a few words are printed as to the nature of the tunes and their composers. In this way the members of the parish are encouraged to familiarize themselves with these hymns before they are sung at a service, and the common halting manner in which such hymns usually are started by a congregation is no doubt eliminated. There are too few means used to extend the repertory of the average congregation and the method here presented, which is new to us, certainly offers a splendid suggestion to others.

The Free Lance

By HAMILTON C. MACDOUGALL

The welcome extended to remarks in this column on the fees due to organists for playing at weddings and funerals emboldens me to go a little farther. Are organists' salaries, as they run, commensurate with (1) the time and money spent in preparation for the profession, or (2) in proportion to the payments made in other lines of musical work, or (3) with the increase in the cost of the necessities of life? If the answer to these questions is uniformly "No," what is to be done about it?

These questions concern the picture organist less closely than the man who plays in church; for the picture organist is usually, if not always, a member of a union affiliated with the American Federation of Labor, and his financial interests are looked after by that organization. I understand that in large cities, at any rate, there is a "minimum wage" that has been alluring, during the years from 1914 on, to many a good musician struggling to make both ends meet.

In mentioning the American Federation of Labor I know that I lose at once the sympathetic attention of many musicians who are aware that music is an art—and a glorious one, too—and that in a very real sense musicians have it in their power to do real missionary work. As teachers dealing with young and impressionable minds, as able performers competent to interpret the works of the masters in music, as community leaders in the art—in all these and in other ways musicians are actually ministering to the public, and to a certain extent unselfishly. Any course of action that diminishes or is likely to diminish the power of the profession for good, or that will lead the public to believe that the profession has abandoned its altruistic aims, will not be for the best interests of either musician or public. On the other hand, any action taken by the profession that has for its object the raising of professional standards or personnel will be for the good of all concerned.

Take the case of the school teachers. Here is a class of people performing one of the idealistic functions, and on the whole performing it unselfishly. The cost of living has risen so that there is a movement on the part of teachers away from teaching and toward business, now attained to alarming proportions. Is there any doubt in anyone's mind that public interest is served by attracting to the school teacher's profession more intelligent and better educated persons? Other things being equal, will not that end be attained by making the emoluments of the school teachers so that they may look forward to a comfortable salary and provision for old age? Is there any class in the community better able to reach this conclusion than the teachers themselves; and if so, why may they not justifiably take steps that, in their judgment, will give them what they are after? In other words, are not the highest ideals of the duties of the school teacher and of his responsibility to the public he serves compatible with unionizing the profession? I admit there are many sides to the question; but take it as I put it, and what response can you make to the question, one of the most important the American public has to decide?

Let us now apply the principle enunciated above, namely, that a class of public workers may well decide on any course of action that, looking at the matter unselfishly, it believes will result to the good of the community. If organists are underpaid as a class, if they are paid less in proportion than other classes of workers, if their pay has not risen in ratio to the rise in the cost of living, and if, realizing their importance to the community at large, they believe that professional standards and personnel can be raised only if the average compensation of organists is increased, are they justifi-

fied in combining in order to bring clearly and cogently their claims before the public? In any such movement as this there may be an admixture of pure selfishness; this will kill the whole thing; but if it be undertaken with the sole object of helping to raise a class of organists who will serve their art and their public better than it is being served today under the unsatisfactory conditions prevailing, the movement will be justified.

As the thoughtful reader considers this matter his mind will revert to the American Guild of Organists, and he will ask himself: Is the guild alive to the present status of the organist? Is the guild going to do anything for the young organists it has encouraged to attempt its examinations and has admitted to its certificates? Or will it in effect say to them: "You have won our certificate; we wish you well; your future is in your own hands."

The guild has done great things for the American organist. Will it assume the leadership in a matter vitally affecting the artistic welfare of the public? Or will it wait until leadership passes to other hands?

A handsome brochure reaches this office containing a list of the compositions of Roland Diggle and criticisms of a number of them in the musical press, including several from the columns of The Diapason. Dr. Diggle is one of the most industrious of American organ composers and there are few modern recital programs that do not contain one of his works. Will C. Macfarlane, who has contributed a foreword to the pamphlet, aptly says: "That the world of music has greatly profited by his fertile imagination and profound musicianship cannot be denied, and it would be difficult to estimate the amount of pleasure his admirable compositions are affording audiences the world over. With my fellow organists I gratefully acknowledge indebtedness to Dr. Diggle, and earnestly hope that organ literature may continue to be enriched through compositions from his highly gifted pen."

THREE PRIZES FOR ANTHEMS

Competition to Mark Thirtieth Anniversary of Lorenz Company.

To celebrate the thirtieth year of the Lorenz Publishing Company, Dayton, Ohio, it offers three \$100 prizes for the manuscripts of the best three unpublished anthems in three grades of difficulty.

The first \$100 prize is the Choir Leader prize for the manuscript of the best unpublished anthem of the grade of difficulty found in the Choir Leader. This is a medium difficult grade. This anthem upon payment of the prize will become the property

of the company and will first appear in the Choir Leader in or about the issue for January, 1921. The second prize is the Choir Herald prize for the manuscript of the best unpublished anthem of the grade of difficulty found in the Choir Herald. This is a moderately easy grade. This anthem will become the property of the company and will first be published in the Herald. The third prize is the Volunteer Choir prize for the manuscript of the best unpublished anthem of the grade of difficulty found in the Volunteer Choir. This is the easiest possible grade of anthem music. This anthem will become the property of the company and will be published in the Volunteer Choir.

The competing composer must have his manuscripts in not later than Feb. 1, 1920. He may submit any number of unpublished anthems and may state for which of the three prizes each anthem is competing. The judges may, when the grade of difficulty of any anthem is other than stated by the composer, transfer it to the grade to which it belongs. The company reserves the right to purchase any anthem submitted for the competition but not winning a prize and upon payment of the sum decided upon by the company as the value of the anthem, it shall become the complete property of the company. But it will not pay less than \$25 for any anthem so retained.

Miss Foster Returns Home.

Miss Bertha M. Foster, founder of the School of Musical Art at Jacksonville, Fla., has returned to that city and reopened her school. During the time the men were stationed at Camp Johnston, Miss Foster set aside several evenings every week for the entertainment of soldiers who were musicians and musically inclined, holding social and musical evenings at the school and being assisted by the members of the faculty and friends, also arranging an entertainment once a week at the camp for the men stationed there, and sometimes arranging two and three such entertainments a week, making up the programs and providing the talent. In this way Miss Foster soon learned the value of this work and what it meant to the soldiers and as a sequence took up work abroad, going over under the Young Men's Christian Association and being connected as accompanist with the Metropolitan Quartet, of New York City. This organization made a great success wherever it appeared in France and would have remained longer but for the fact that the quartet, before going overseas, had been booked for a tour through the United States, beginning early in September.

THOMAS MOSS

Director of Music Whitworth College
Organist and Director 1st Presbyterian Church
ORGAN RECITALS INSTRUCTION
Address 1823 2nd Ave., SPOKANE, WASH.

JOSEPH J. McGRATH,

A. A. G. O.

CONCERT ORGANIST

Address—
Church of St. John the Evangelist,
Syracuse, N. Y.

E. Rupert Sircom

Organist and Choirmaster, Church of Our Saviour, Brookline, Mass., (Episcopal) and Organist of the Apollo Club of Boston.

FRANK VAN DUSEN, A.A.G.O.

Instructor Organ and Piano
American Conservatory
Kimball Hall, Chicago
ORGAN RECITALS—LECTURES

HENRY F. ANDERSON

F. A. G. O.

Organist Emmanuel Church
Cleveland, Ohio

RECITALS INSTRUCTION

EDWIN STANLEY SEDER

F. A. G. O.

Concert Organist

First Congregational Church, Oak Park
N. W. U. School of Music, Evanston
Head Organ Department,
Cosmopolitan School, Chicago
Address: Oak Park, Ill.

ALBERT J. STROHM

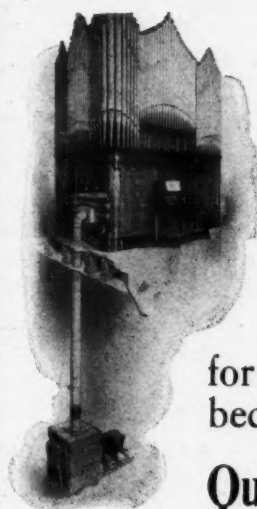
St. Paul's-by-the-Lake
Temple Beth-El

ORGAN INSTRUCTION—BOY VOICE TRAINING
6443 Bosworth Avenue
Chicago

RALPH H. BRIGHAM

CONCERT and THEATRE
ORGANIST

Recitals Instruction
Organist at Strand Theatre, New York City



Kinetik Organ Blowers

Have proven to be the most satisfactory for Organs in Private Residences as well as for Churches and Theatres because of their

Quietness and Efficiency

A 15 horse power KINETIC was recently selected as the blowing equipment for the magnificent organ in the residence of one of the multi-millionaire steel kings of New York.

Another recent order was for the residence of a wealthy sugar magnate in Barbados, West Indies.

Kinetics ARE Best

Catalogs and Information on Request

KINETIC ENGINEERING CO.

6037 Baltimore Avenue, Philadelphia, Pa.

New York Office—41 Park Row

Boston Office—12 Pearl St.

PAUL VON ROHL

Theatre and Church Organ

TUNING and REPAIRING

Additions Built—Zephyr Blowers
Installed

BELL PHONE 1948

704 Union St.

Allentown, Pa.

LOUIS R. FLINT

Organist

KANSAS CITY, MO.

Recitals Instruction

NEWMAN THEATRE

"Finest Theatre in America"

AWARDED



Supreme Award of Merit

American Steel & Wire Company

Chicago New York Cleveland Pittsburgh Denver

Maker of

Perfected and Crown Piano Wire

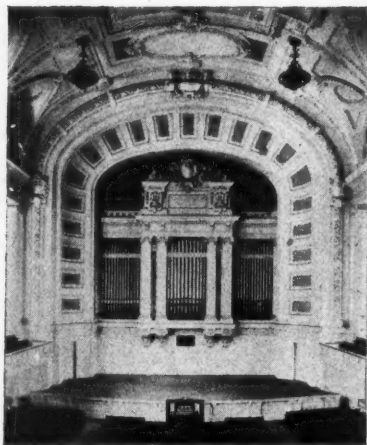
Wire for the Pipe Organ as Follows:

Flat Wire.
Round Wire in various tempers.
Springs.
Wire Rope.
Reinforcement for concrete swell boxes.
Electrical wires, rubber covered; Magnet wire, silk insulated; Pipe Organ wire, paraffined, cotton covered; Console cables, multi-conductors

Highest Standard of Acoustic Excellence

Send for American Piano Wire and Pipe Organ News; sent free for the asking.

Authentic and Interesting Story of How
THE STEERE ORGAN COMPANY
 Obtained the Contract for Rebuilding and Enlarging the
WOOLSEY HALL ORGAN AT YALE UNIVERSITY



Interior of Woolsey Hall, Yale University, showing console and front of the Steere Organ.

This Organ Is Considered by the Most Eminent Authorities to Be in a Class All by Itself

The story is told in two letters from Professor Jepson, copies of which are printed below the cuts. The most interesting feature is the fact that the specifications and contract had been drawn up by another company and were in the hands of the Secretary of Yale, and it had been verbally decided that these specifications and this other company should be recommended to the Prudential Committee of Yale in about a week or ten days.

The Steere Organ Company's work was really only discovered after the matter had been decided, after a period of two years' investigation.

Such a change in judgment, at the eleventh hour, by such eminent authorities, has meant a great deal to the Steere Organ Company, and it should mean a great deal to every organ purchaser,

126 College Street, New Haven, Connecticut.
 November 20, 1915
 To J. W. STEERE & SON ORGAN COMPANY,
 Springfield, Mass.

Gentlemen:

Having felt the weight of the responsibility placed upon me by the University, it is with a very grateful sense of relief and perfect confidence in my final judgment that I have given the contract for rebuilding and enlarging the Newberry Organ in Woolsey Hall to you.

I had spent much time during two years in examining and playing organs in widely separated parts of the country erected by other builders, and had made up my mind that there was no one best firm.

Most of these large organs seemed to me to be successful in some particulars and weak in others. I thought I knew the work of the Steere Company. I considered it honest, sturdy, old-fashioned organ building, but had failed completely to realize what you have accomplished since your reorganization, and I have been forced, almost against my will, to change my mind.

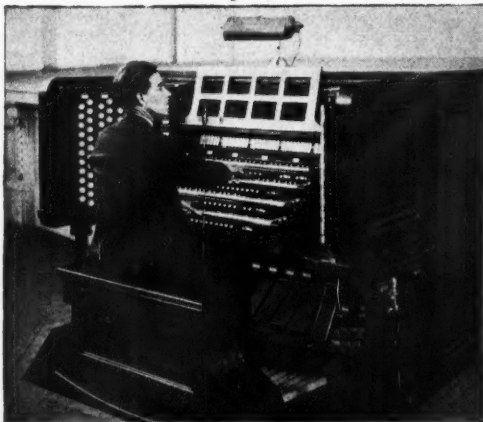
I now believe that I have given the contract to the Best Firm in the country.

Without going too much into detail: I have seen no instruments finished with such care and such perfection mechanically. It is fine to see the beautiful mechanical devices which have been so lavishly unloaded on the modern organ, but your best really works all the time. I have not discovered that it needs any "wait a minute" fixing. The voicing throughout seems to me to combine all the fine qualities of the most advanced ideas without the attending faults. For the first time in this country, I have heard some stops sound as I think they should sound. They were in one of your recently constructed instruments.

There seem to be no ready-made stops in your repertoire.

The Console is clean in appearance and it is simple in construction and convenient for the organist to handle. It is not mussy and has no color scheme. I might add that I have been much impressed by the enthusiasm which every man in your employ seems to bring to his work.

Sincerely yours, (Signed) H. B. JEPSON, Professor of Applied Music and University Organist, Yale University.



HARRY BENJAMIN JEPSON, Professor of Applied Music and University Organist at Yale, seated at the console of the Woolsey Hall Organ which has four manuals, one hundred sixty-three stops. Dedicated February 2, 1917.

126 College Street, New Haven, Conn.
 February 16, 1917.
 The J. W. STEERE & SON ORGAN CO.,
 Springfield, Mass.

Gentlemen:

Can I say any more than I have said? The organ is all that I expected it would be, and that is certainly sufficient.

The manner in which you carried out the contract exceeded my most optimistic expectations.

I cannot find any detail left for the caretaker to attend to. Your firm certainly deserves its prosperity and its reputation for the highest class of workmanship and integrity in business.

Faithfully,

(Signed) H. B. JEPSON,
 Professor of Applied Music and University
 Organist, Yale University.

Specifications of the Yale Organ Will Be Sent on Request

The Steere Organ Company

Established 1867

SPRINGFIELD, MASS.

CHICAGO IN TRIBUTE TO CLARENCE EDDY

KIMBALL HALL IS CROWDED.

Large Audience Notes Splendid Performance and Fine Example of Program Building by Dean of Organists.

Chicago people proved the esteem in which they hold Clarence Eddy when they filled Kimball Hall on Oct. 14 to hear him give his recital on the large three-manual organ and enthusiastically recalled him after his program had been concluded. It was a demonstration alike of regard for the man and admiration for his artistry. Mr. Eddy's performance was as clean-cut, as sympathetic and as dignified as it was thirty and more years ago when he was younger in years but equally in the forefront as a virtuoso. His program-making, the catholicity of which has been dwelt upon in The Diapason in the past, was well illustrated.

Beginning with the splendid Bach Prelude and Fugue on B-A-C-H, which he played with his well-known brilliancy of technique, he included Bonnet's "Romance sans Paroles" and "Caprice Heroique," and Yon's Sonata Cromatica in his offerings. The latter drew an enthusiastic encore. Chicago was represented by Wrightson's "Night Song," a beautiful piece of tone color on the organ, and Borowski's "Marche Solennelle" from the First Suite. Mr. Eddy makes of the Boatmen's Song on the River Volga, which he uses frequently, a most fascinating tone picture and Saul's paraphrase on Gottschalk's famous "Last Hope," which was played for the first time, was a real program feature, with its introduction, theme and variations. When published this piece should be in great demand among church organists because of its adaptability for service use. The same might be said of "The Holy Boy," a gem in the line of carols of the Nativity, which Mr. Eddy is using in his recitals this season and of which he possesses the only copy in this country. A splendid rendition of the Crawford Toccata closed the set program.

Mr. Eddy was the center of a group which included many of the prominent organists of Chicago after the recital.

Mr. Eddy gave a recital before an audience that filled the entire edifice of St. James' Lutheran Church at Wheeling, W. Va., Sept. 30, and as a consequence of the enthusiasm which was aroused by Mr. Eddy's performance it was decided to have additional concerts during the season. The new Steere organ was displayed to splendid advantage and its resources were well brought out in the numbers played.

Sept. 28 Mr. Eddy played in the First Methodist Church of Fairmont, W. Va. A clipping sent to The Diapason by Mrs. J. Minor Dunham, a reader at Fairmont, shows the deep satisfaction of the audience with the performance. It congratulates the music committee of the Woman's Club, under whose auspices the recital was given.

At a recital played as the first artists' concert of the season at the Augustana Conservatory of Music, Rock Island, Ill., Mr. Eddy featured a new composition by J. Frank Fry-singer, the well-known composer for the organ and head of the organ department at Augustana. The piece, "At Parting of Day," dedicated to Mr. Eddy, is in press with G. Schirmer and will appear soon. It was inspired by the verse beginning "The night has a thousand eyes."

Mr. Eddy was the "artist organist" at a musical service in the New England Congregational Church of Chicago Oct. 19. This novel service was a pronounced success. It was arranged by Mrs. Irene Belden Zaring, the organist of the church. Oct. 5 Mr. Eddy played a program at the morning service in the People's Church. Oct. 26 he played at the Lutheran Church of Eau Claire, Wis., on a new Hillgreen-Lane organ, and Oct. 27 was booked for a recital at

St. Catharine's College, St. Paul, Minn. Oct. 28 he gave a concert on the large organ over which Hamlin Hunt presides in the People's Church at Minneapolis.

WILL PUT OUT NEW BLOWER

Fagan and Bayley Company Join Hands to Make Organ Equipment.

A new factor in the organ blowing machinery field presents itself in an alliance just made through which the Bayley Manufacturing Company and J. K. Fagan, well-known organ man, co-operate to manufacture a blowing apparatus which is to make a strong bid for the patronage of the builders and organists.

Mr. Fagan has been in the organ business for twenty years and for the last six years has been engaged in the manufacture of blowers. The Bayley Company is prominent in the ventilating machinery field and makes a variety of special machinery and equipment. Before the war it was also engaged in making organ blowers, but gave this up and until recently has been busy on government contracts, which included supplying a number of the large naval ships with ventilating apparatus.

Mr. Fagan under the new arrangement becomes manager of the organ blower department, and he is arranging for large production at the well-equipped plant of the company in Milwaukee. He plans to put out a metal blower of new design. His experience and his wide acquaintance with the organ builders is expected to be a strong aid in the business.

Work of C. Seibert Losh.

A recent caller was C. Seibert Losh of New York City, en route from Evansville to New York. Mr. Losh has been retained by the city of Evansville to supervise the installation of the organ in their fine Memorial Hall and to make certain desired adaptations. The work is being done by M. P. Möller. Evansville has purchased also the original echo organ retained by the Methodists for a repetition of the Columbus pageant in New York. So they will have the complete original instrument. Mr. Losh states that the advertisement of this organ in The Diapason brought immediate telegraphic results from a large number of prospective customers. Mr. Losh entered the organ field on his own account last May and reports the sale of three-manual organs to the Congregational Church in Pulaski, N. Y.; Loew's Liberty Theater, Cleveland; the Bijou and Savoy Theaters, Fall River, Mass., and the New Rialto Theater, Jamaica, L. I., in addition to some smaller organs and some rebuilds. He is also acting in an advisory capacity to several clients. A brother, George E. Losh, has just returned from France and will be associated with Mr. Losh as formerly.

PRELIMINARY NOTE ON HYMN.

[From the Organist and Choirmaster.]

For organists to begin a hymn tune or a chant in the church service by sounding preliminary notes for the benefit of the choir is a common error; so, too, is the gradual releasing of the chord notes at the end.

"There should be the greatest exactness on the organ, as in the orchestra," says Widor, speaking after many years' experience as organist of St. Sulpice, Paris—a church with a congregation of something like 10,000 people. "The ensemble of hands and feet is rigorously necessary, whether you attack or quit the keyboards. All tones placed by the composer in the same perpendicular should begin and end at the same time, as obeying a conductor's baton. But you find here and there some unfortunate who keeps his feet on the pedals and forgets that they are there, although the composition was over long ago."

Widor is a great Bach enthusiast. Speaking of the great master's organ works he once said: "There must not be anything quick about Bach. He was not that sort of man. His writings do not anywhere indicate that temperament. His harmonies are peculiarly subtle; they escape the sense unless dwelt upon and held up before the mind."

Suggestive counsel, this, for those organists who pride themselves on the speed at which they can play certain of the more difficult of Bach's fugues.

Hope Leroy Baumgartner, assistant to Harry B. Jepson at Yale, has begun his organ teaching in the school of music of Yale University with an enrollment of thirteen pupils, besides about fifty in the harmony classes. He finds the prospects excellent as he undertakes his work.



"CHANT FOR DEAD HEROES," by Harvey B. Gaul, published by the H. W. Gray Company, New York.

This noble threnody in honor of all those brave souls whose memory is the sacred heritage of the great war is inscribed to the memory of Sergeant Fred Demmler, artist, One Hundred and Thirty-sixth Machine Gun Battalion, and Corporal Francis Hogan, poet, Fourth United States Infantry. Beginning fortissimo, with heavy diapasons and sub-coupler on the great coupled to full swell, the main theme appearing in the pedals, it develops with steady power through several phases to a superb climax in which the main theme appears in octaves on manuals and pedals together, full organ. This in turn gives way, like a receding funeral march, to the softest tones of the organ, from which sound out on the oboe and vox humana, still pianissimo, the familiar strains of "taps." It is a tremendously effective piece of writing, and the sincerity of the emotion which inspired it is apparent in every bar. The themes themselves are simple and the slow rhythmic pulse of the funeral march persists throughout the composition.

TOCCATA AND ALLEGRO RISOLUTO, by Rene L. Becker, published by Boston Music Company.

These two new pieces by Rene Becker, of sonata fame, may have been written as separate movements of a sonata or suite, although there is nothing in the excellent edition provided for them by the Boston Music Company to indicate that they were conceived for that purpose. The suggestion is contained in the spirit of the music itself, which partakes of the bolder and more extended outlines of the sonata movement rather than of the restricted dimensions and softer contours of the short morceau. Nor is there anything to indicate why the two compositions are contained within the same cover.

The Toccata is built upon a Gregorian theme, which is treated in true toccata style; it remains for the most part on the manuals, appearing in the pedals only at the full organ climax a few bars before the end. The Toccata has no middle section, the first theme remaining dominant throughout, with the exception of a brief cadenza. In spite of its brilliant style, it is not of great technical difficulty. The Allegro Risoluto is composed of a bold theme in E minor, three-four rhythm, and a contrasting melody in B major, four-four rhythm. There is also a brief theme in four-part harmony, which adds still further contrast and interest. After the middle section, the E minor theme returns and leads into a massive chorale in E major, played full organ, which brings the composition to a close. Both compositions are well-written and the music belongs indubitably to the organ.

"IN CAPULET'S GARDEN," by William C. Steere; published by Edward Schuberth & Co., New York.

A romanza of rather conventional pattern; a melody for oboe or other solo reed, with simple accompaniment, with a smoothly-written middle section for contrast.

"NINE LYRICS FROM THE PSALTER," by G. A. Grant-Schaefer; published by the Arthur P. Schmidt Company, Boston.

Four of the nine "Lyrics from the Psalter" are issued at this time—"Praise the Lord with Exultation," "Sing to the Lord a Glad New Song," "From Out of the Depths I Cry Unto Thee" and "Up to the Hills I Left Mine Eyes." The settings are for solo voice, with organ accompaniment, and each song is published in two keys, for high and low voice. The

composer has made an effort to get away from the hackneyed insipidity of the average "sacred" song, and has succeeded in imparting a considerable degree of individuality to his music. In "Sing to the Lord" he sounds the Shofar with true Hebraic fervor; "From Out of the Depths" he treats in a dramatic fashion, rather than in the more conventional style of chronic melancholy. "Praise the Lord" (Psalm CXVII) is an unusually striking and effective song of praise. "Up to the Hills I Left Mine Eyes" is noteworthy for the fact that the real meaning of the words is expounded by the music. It has been the almost invariable custom of composers to write a musical phrase which couples together as one sentence what should properly be separated into two exclamations. What the Psalmist actually wrote was "I will lift up mine eyes unto the hills! From whence cometh my help?" Then, answering his own question, he says "My help cometh from the Lord" (not from the hills!). By placing a comma after "hills," and writing the musical phrases continuously, the whole meaning of the verse is lost. Mr. Grant-Schaefer has not used the King James version of the Psalms, but has taken some rather archaic metrical versions by Dr. Edward A. Collier. With a little editing as to words, the songs will be well suited to the synagogue service.

ANTHEMS.

Published by the Oliver Ditson Company, Boston:
"Hear My Cry, O Lord," Alfred Wooler.
"O Lamb of God, I Come," Robert Carvel.
"We Come to Thee," Orlando Mansfield (Thanksgiving).
"Forever Worthy Is the Lamb," Tschalkowsky.
"O Thou From Whom All Blessings," Tschalkowsky.
"Harbor of Rest," William Lester.
All the foregoing are for mixed voices.
"Dear Lord and Father," by E. S. Hosmer, for women's voices.
"The Lord Is My Shepherd," by Emerson L. Stone, for men's voices.

PRIZE MEDAL FOR A. O. P. C.

Competition Open to Members of American Organ Players' Club.

A medal is offered to members of the American Organ Players' Club of Philadelphia for an unpublished, original organ composition, under the following conditions:

Compositions must be in one of the larger forms, such as a suite, sonata or concert overture.

Competition is open to present active members of the A. O. P. C. in good standing.

Compositions must be sent to Henry S. Fry at St. Clement's Church, Twentieth and Cherry streets, on or before March 1, 1920, at 6 p. m., when the competition closes. All compositions must be unsigned, and marked with a nom de plume; the same nom de plume with the composer's name and address is to be sent in a sealed envelope to the president, Dr. John McE. Ward, 2139 N. Nineteenth street, Philadelphia, and plainly marked "Prize Medal Competition."

The examiners will be three—a club member elected by the directors, a non-resident of Philadelphia selected by the president, and these two to select a third. The right to withhold the award is reserved should the judges deem none of the compositions submitted of sufficient merit, or not in accordance with the terms of the competition.

The successful composition will be played in connection with the club's thirtieth anniversary celebration, and will remain the property of the composer.

D. Kenneth Widenor of Omaha passed through Chicago Oct. 1 on his way to New York, where he resumed his studies under Gaston M. Dethier. Since he left the service in February Mr. Widenor, who is well known for his work as an organist at Omaha, had been playing at the Rialto Theater.

Miss Belle Andriessen of Beaver, Pa., presented Miss Mary Harn in a piano and organ recital at the First Presbyterian Church of West Bridgewater, Pa., Sept. 23. Miss Andriessen played the orchestral parts on the organ in the presto movement from MacDowell's Concerto, Op. 23, and in a waltz by Weber.

George L. Johnson has resigned as organist and choirmaster of St. John's Episcopal Church at Wilmington, N. C., to go to St. Paul's Church, Augusta, Ga.

With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ solo copy (three staves).
P. = Piano solo copy
Acc. = Piano accompaniment part for orchestra.
T. = Title.
D. = Descriptive.

Chime Pieces.

A number of requests for a list of pieces in which the use of the organ chimes is indicated have been received recently. Obviously religious scenes in pictures require compositions of this character, but they may be introduced also on many others such as evening and pastoral scenes, and those wherein the action is especially quiet. Close-ups of bells ringing in towers always should be accompanied by striking one or two notes on the chime stop. Where the bell is large, and the sound which would evidently emanate therefrom is one of deep, resonant character, striking two notes, say C and C sharp, or G and G sharp together, gives a more realistic imitation than if only one were used.

Many times in pictures this idea is suggested, but not actually shown. To illustrate: In a film we played a few years ago there was a situation in which the crucial and dramatic climax hinged "At the hour of 4!" There was a scene showing a bell, and when this title appeared we struck four notes on the chimes slowly, unaccompanied by any other music, and the effect was impressive.

Several good numbers for organ and orchestra are the "Sicilian Chimes," "After Vespers" and "Melody of the Bell." In this classification naturally legitimate organ numbers predominate, as chimes were among the first accessories to be added to the church and concert organ. In Spinney's "Vesper Bells," a piece which, by the way, was a standard favorite for church organists for many years, the melody itself is adaptable for the chimes. Nevins' "Rosary" is especially good when used in this fashion.

The list:

Organ Solos.
"Vesper Bells," Spinney.
"Echo Bells," Brewer.
"Evening Bells and Cradle Song," Macfarlane.
"Holsworthy Church Bells," Wesley.
"Fantasia on Church Chimes," Harris.
"Chimes of Dunquerque," Carter.
"Wedding Chimes," Faulkes.
"The Bells of Westminster" (known as Bell Anthem), Purcell-Carl.
"On the Coast" (introducing Vesper Hymn), Buck.
"At Even," Siddal (Presser).
"The Minster Bells," Wheelton (Gray).
"Evening Chimes," Wheelton (White-Smith).
"Sunset and Evening Bells," Federlein.
Evensong, Johnston.
"In Moonlight," Kinder.
"Laudate Dominum," Sheldon.
"Eventide," Frysinger.
"Gesu Bambino," Yon.
"El Camino Real" (California Suite), Diggle.
"Stillness of Night," Chubb.
"Where Dusk Gathers Deep," Stebbins.
"Reverie," Frysinger.
"In Venice," Sellars.
"Barcarolle," Offenbach.
(Note: Most of the above are J. Fischer and Schirmer publications.)
"Angelus," Bossi.
"Angelus," Chauvet.
"Angelus," Renaud.
"Angelus," Marty.
"Resurrection Morn," Johnston.
"Early Morning at the Monastery," B. O. Klein (Millet).
Piano Solo.
"After Vespers," Moret.
Piano Accompaniments.
"Sicilian Chimes," Mills (Kerry Mills Co.).
Overture, "Sicilian" Vespers, Verdi.
"Angelus," Massenet (C. Fischer).
"Angelus," Hadley (C. Fischer).
"Easter Chimes," Lake (an Easter descriptive fantasia).
"Chimes of Love," Albert.
"Cathedral Chimes," Arnold and Brown (Jacobs).

"Christmas Chimes," Vandersloot.
"Melody of the Bell," C. Herbert (Belwin).
"Voice of Chimes," Luigini.
"The Hermit's Bell," Mailart.
"Bells of St. Paul," Isenman.
"Monastery Bells," Wely (C. Fischer).
(Note: Two pieces of this name, one in C and one in D.
"Carolina Chimes," De Haven.
"After Vespers," Moret.
Song.
"The Rosary," Nevins.
Certain numbers from the opera "Chimes of Normandy."

MUSICAL SETTING FOR THE CHINESE DRAMA: "THE RED LANTERN."

Metro. film. Mile. Nazimova, star.

Theme for Mahlee: "Love Song Orientale," Kiefert.

Reel 1—(1) "In a Pagoda" (Acc) by Bratton until (2) A Child of Europe. "Love Song Orientale" (Acc) by Kiefert until (3) Mahlee's grandmother. "In a Chinese Tea Room" (Acc) by Lange until (4) The American Mission. Improvise bright four-four to end of reel. Reel 2—T: With the rising of the moon. (5) Improvise short Chinese theme until (6): D: Mahlee assists grandmother on bed. "Andante Dramatico" (Acc) by Borch until (7) D: Mahlee—foot cut. Andrew comes. Improvise in pathetic style until (8) Three years glide peacefully. "Fuji-Ko" (Acc) by Shelley (improvise softly and religious at picture of Madonna) until (9) D: Dr. Templeton and wife. "Short, modern, quiet number to end of reel."

Reel 3—D: School. Sam Wang comes. (10) "Dance of Egyptian Maidens" (Acc.) by Shelley, second part in B flat, until (11) D: Sam Wang enters school. "Sinister Theme" (Acc) by Vely until (12) Dr. T. and Wang. Improvise until (13) Impossible. "Pathetic Andante" (Acc) by Vely until (14) Through the days. Repeat Mahlee theme until (15) D: Mahlee plays organ. Improvise until (16) D: Wang comes. "Dramatic Narrative" (Acc) by Pement until (17) And may I inquire? "Tragic Theme" (Acc) by Vely to end of reel. (Last T: I have made confidant of you.)

Reel 4—Continue above until (18) D: Mahlee fixes flowers in hair. Repeat them until (19) Sir Philip Sackville. "Dramatic Pathetic" (Acc) by Luz until (20) As the weeks pass. "Chung Loo" (Acc) by Moret until (21) D: When Mahlee enters room. Andante Dolorosa (Acc) by Borch to end of reel.

Reel 5—T: Sam Wang's clinic. (22) Short dramatic number until (23) The irretrievable step. "Incantation to Vishnu" (O. S.) by Stoughton until (24) The feats of the red lantern. "In the Palace of the Rajah" (O. S.) by Stoughton (improvise in Chinese style at T: I am goddess, etc.) until (25) With the approach of midnight. Repeat theme to end of reel.

Reel 6—D: Sam Wang (foot in door) (26) "Dramatic Tension" (Acc) by Shepherd until (27) Two Chinese enter through window. Mysterious Agitato until (28) D: Wang revives. "Within a Chinese Garden" (O. S.) by Stoughton until (29) Morning. Improvise in dramatic style until (30) Why have Chinese-Japanese (Acc) by Lange until (31) The superstitious empress. Repeat Rajah's Palace March until (32) You have summoned me. "Intermede Chinois" (Acc) by Baron to end of reel.

Reel 7—T: And then came day the Boxer hordes. (32) Agitato (Acc) by Lange until (33) D: Mahlee and Chinese woman. Improvise until (34) Dawn. Prelude (O. S.) by Rachmaninoff until (35) Mahlee's prophecy proved. Agitato Furioso No. 3 (Acc) by Lange until (36) China is lost. Continue agitato in Chinese style until (37) D: Mahlee alone (after T: Seek safety). Repeat theme to the end.

MUSICAL SETTING FOR THE CANADIAN DRAMA: "THE WILDERNESS TRAIL."

Fox film. Tom Mix, star.

Love theme: "Love Theme," by Abbott Lee.

Reel 1—(1) "Murmuring Zephyrs" (O. S.) by Jensen until (2) "Youth and Love." "Indian Melody" (Acc) by Herbert until (3) D: Donald sees Sergius. Agitato until (4) D: Sergius leaves. Donald and Jeanne alone. Love theme until (5) D: Donald and Jeanne enter room. "Dramatic Reproach" (Acc) by Berg until (6) Go! In one week. "Canzonetta" (Acc) by Ambrosio.

Reel 2—Continue above until (7) D: Donald meets Jeanne in woods. Love theme until (8) Poor little girl. Dramatic Agitato until (9) Next morning. Snowstorm effects until (10) D: Mary and Jeanne enter cabin. Improvise dramatically until (11) D: Jeanne leaves cabin. Storm effects until (12) Deep in the wilderness. "Over the Waters" (Acc) by Hofmann until (13) D: Donald gets off horse. Mysterious until (14) D: Free traders seize Donald. Agitato until (15) Going to arrest us? "Desert Suite" (Acc) by Grunn (first movement) to end of reel.

Reel 3—D: Donald looks at roof of cabin. (16) Continue above until (17) D: Donald escapes Agitato (Galop) until (18) D: Donald on horse, handcuffed. Dramatic number until (19) D: Donald gets off horse (wounded). "Last Good-By" (Acc) by Moretti until (20) D: Free traders on sledge. Nocturne (Acc) by Krzanowski until (21) D: Interior of cabin. Free trader approaches Jeanne. "Dramatic Tension" (Acc) by Borch until (22) D: Free trader and Indian fight. Agitato to end of reel.

Reel 4—D: Donald enters cabin (23) Continue above until (24) D: Donald and Jeanne together. "Romance" (Acc) by Mericanto until (25) D: Group of three men leave factor's camp. Agitato until (26) D: Interior of tent. Improvise in quiet style until (27) The following morning. Repeat love theme until (28) D: Donald and Jeanne get on horse. "Dra-

matic Narrative" (Acc) by Pement.
Reel 5—Continue above until (29) Fearing an attack. "Mysterious Dramatic" until (30) D: Battle begins. Agitato until (31) D: Sergius and Mary alone. "Pathetic Andante" (Acc) by Vely until (32) D: Donald chases Sergius. Agitato (crescendo at fight) until (33) McTavish awakens. Repeat love theme to the end.

NEW PHOTO-PLAY MUSIC.

CHINESE: "Intermede Chinois," by Baron. The musician who admires weird oriental music will be delighted with this Chinese intermede. Consecutive fifths, seconds, oboe and bassoon solos, the use of triangle, Chinese gongs, with a mysterious theme in the Chinese rhythm all tend to create a vivid impression of the Land of the Dragon. Easily adaptable on an orchestral organ.

RUSSIAN: "Hymn of Free Russia," by Gretchaninoff.

"Hymn to the Sun" (from "Golden Cockerel"), Rimsky-Korsakoff.
"In the Silence of Night," Rachmaninoff.

The new Russian hymn which displaces "God Save the Czar" is a bold, vigorous maestoso in A major. The "Sun Hymn" is a descriptive piece with theme in A, while the "Night Song" has the same dramatic qualities that distinguished the composer's celebrated "Prelude." Intervals of a diminished seventh characterize the introduction, and the general working out of the melody makes it excellent for dramatic situations.

AMERICAN INDIAN:

"In Sight of the Oasis," Baron.

"Legende Indienne," Baron.

The impression created by the first piece is one of a desert scene with the constant striving of the thirsty and weary travelers toward their goal. The theme in A minor is given to oboe or clarinet, with a second section using piccolo solo with a flowing accompaniment.

The "Indian Legend" is a particularly fine number, useful also on dramatic scenes. With a chromatic introduction (brass) there follows a trumpet solo, which, while written in the major mode, is at once quaint and pleasing. A con moto in B flat for woodwind offers the right contrast.

NEUTRAL:

"Souvenir" and "Serenade," Geehl.

Two charming little numbers that are full of melody, pleasing harmony, and sure to please the majority of theater patrons. "Souvenir" is an Andante Grazioso in A and the "Serenade" is a four-four Andantino in F.

DRAMATIC:

"Adieu," Karganoff.

Prelude to "Cyrano de Bergerac," Damrosch.

The "Adieu" is a mournful moderato in B minor, excellent on dramatic or pathetic scenes. The Prelude is a splendid dramatic composition. In G major with arpeggiated chords in the accompaniment and an original melody with smooth, harmonic progressions, it is a piece which every picture player should have in his repertory. It is also useful on French and colonial scenes.

SCANDINAVIAN:

"Saga" and "Fanitull Dance," Olsen.

"Serenade Norwegienne," Sandre.

The Serenade is in true Scandinavian style. The A minor theme is similar to Gabriel-Marie's "La Cinquantaine." The second melody is indicated for glockenspiel solo, alternating with a horn or tuba (bass) air. Olsen's "Saga" opens with strings and is followed by the dance (allegro vivace). This is a double number containing "Bouquet," by Aitken, a refreshing Allegretto in G.

BOHEMIAN: "From the Fields of Bohemia," Smetana. This is a brilliant fantasia on Bohemian airs. First comes a two-four in E flat major with a reiterated drone bass; next a vive scherzoso in A minor. After a short return to the first theme there is a beautiful cello solo in B with embellishment of the scherzo theme on the piccolo. A sudden modulation brings us into E flat and the original theme in brilliant finale form.

BRIGHT MUSIC:

"Jeannette," Riesenfeld.

"Tempo di Gavotta," Soro.

"Danza d'Amore," Soro.

"Serenade Nioise," Volpatti.

The first number is a sparkling and melodious allegretto in E flat. Fine for comedy, bright, childhood or fairy scenes. Soro's Gavotte is a dainty movement for strings with trio as relief, while his "Love Dance" is full of grace, with an unusual accompaniment of minor eleventh instead of the usual tonic chords. Chromatic passages lead to a brilliant though abrupt ending. Volpatti's number is also known as "Souvenir of Nice." It is adaptable to any bright scene not necessarily of Italian flavor (Ditson).

ANSWER TO CORRESPONDENT.

J. T. S. Flint, Mich.—Ganne's "Czar-das" is published by Ditson; the others by Carl Fischer.

NOTE: We wish to emphasize again to our correspondents that when they desire an immediate answer to their queries it is necessary to enclose a self-addressed stamped envelope. Otherwise their questions will be answered in these columns in the natural course of publication.

Arthur C. Becker, organist of St. Vincent's Catholic Church, Chicago, has been elected director of the De Paul Choral Society, connected with that church and with De Paul University. The first concert of the society under Mr. Becker's direction will be given this month. The university has a new Hinners organ in its auditorium and this is used for the choral society.

Felix F. Schoenstein & Sons

Pipe Organ Experts

Est. 1877

Let us erect your organs in the far West.

2306 Bryant Street
San Francisco, Cal.

Organs of Merit

Designed and built to meet your needs by experienced men.

Our first Electric Organ, built 24 years ago, is still in active service and thoroughly modern.

Theatre Organ, installed six years ago, played 12 hours daily, is still in good condition.

Testimonials from all parts of the country.

Beman Organ Co.

"Builders of Pipe Organs since 1884."

200-211 State St., BINGHAMTON, N. Y.

Jerome B. Meyer & Sons

Manufacturers of

ORGAN PIPES

QUALITY AND SERVICE

SATISFACTION GUARANTEED

PIPES SCIENTIFICALLY MADE

ARTISTICALLY VOICED

Front Pipes Decorated or Bronzed

125 Austin Street, Milwaukee, Wis.

AUG. A. KLANN

Manufacturer of All Kinds of

Magnets for Organs

Special Magnets for Unit Organ

BASIC, VIRGINIA

WILLIAM SCHUELKE

ORGAN BUILDER

Modernizing and Repair Work a Specialty

ELECTRIC BLOWERS INSTALLED

1363 29th St., MILWAUKEE, WIS.

Church Organ Maintenance

Estimates submitted for every kind of organ repairs—rebuilding, revoicing, tuning, cleaning, additions, electric blowers, etc., etc.

JAMES COLE

60 Upham St. Melrose, Mass.

Tuning Electric Blowers Repairing

Hugo E. Stahl Company

PIPE ORGAN EXPERTS

Washington Blvd. & 8th Ave.

Chicago Telephone: MAYWOOD, ILL.

MAYWOOD 894-R

(Chicago Suburb)

Hastings Plays for President.

Dr. Ray Hastings, head of the organ department of the Davis Musical College, was chosen to provide the musical program for the reception to President Wilson at the Hotel Alexandria in Los Angeles when the president visited that city on his transcontinental tour. An organ was specially installed in the Alexandria for his use, and he gave a program of about an hour and a half's duration.

GOOD WORK AT PITTSBURGH

Musical Institute Organ Department
Under Oetting and Boyd.

The Pittsburgh Musical Institute, Inc., which begins its season under most favorable conditions, is of interest to organists because of its thorough organ work and because the men in charge of that department, who are also directors of the institute—William H. Oetting and Charles N. Boyd—are among the leading organists of Pittsburgh. The institute had an attendance of more than 525 pupils in 1919 and over 200 took the summer courses. In addition to the well-situated headquarters close to Carnegie Institute and the University of Pittsburgh, which latter gives credit for work done at the institute, there are seven branch studios at which private lessons are given, stretching from downtown to the suburbs.

The members of the organ department faculty hold positions as organists and choir directors in leading churches of the city. Mr. Oetting at the Sixth United Presbyterian Church and Mr. Boyd at the North Avenue Methodist Episcopal, where he has played for more than twenty-five years. Many of the desirable church organ positions in Pittsburgh and vicinity are held by pupils of these men and the institute loses no opportunity to procure positions for capable students. With the constantly rising standard for church organ playing, the demand for thoroughly equipped organists increases yearly, and is usually greater than the supply. The two-manual organ built especially for the institute is used for teaching and recital purposes. It is also available to students.

SUCCEEDS OLDEST ORGANIST

Emil Anderson Takes Place Held 35
Years by Henry Knauff, Now 83.

Emil Anderson, until recently organist and choirmaster of Zion's Church, Minneapolis, has taken charge of the music at the English Lutheran Church of the Reformation, St. Paul. He succeeds Henry Knauff, who has served as organist of the church for thirty-five years and who has been organist in different churches for sixty-nine years. Mr. Knauff now is 83 years old and is said to be the oldest church organist in the United States. He retired several weeks ago, owing to failing health. Professor Anderson is a graduate of the Royal Academy of Music at Stockholm.

ARTHUR C. BECKER

A. A. G. O.

CONCERT ORGANIST

Organist and Choirmaster St. Vincent's Church. Instructor at Sherwood Music School and De Paul University.

Address 2224 Seminary Ave., Chicago

MARSHALL S. BIDWELL

A. A. G. O.

Organ Department, Coe College Conservatory, Cedar Rapids, Iowa

Organist and Choirmaster First Presbyterian Church
RECITALS AND INSTRUCTION

CHARLES ALBERT STEBBINS

ORGANIST

812 Fine Arts Building
CHICAGO

Otto T. Hirschler, Mus. B.

CONCERT ORGANIST

Organist, Church of the Open Door, Los Angeles. Head of Organ and Piano Depts. Los Angeles Bible Institute. Studio, 536 South Hope St., LOS ANGELES, CAL.

RECITALS—INSTRUCTION



DANIEL A. HIRSCHLER,
Mus. B., A. A. G. O.

Dean, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.

RECITALS INSTRUCTION
Emporia, Kansas

Bert E. Williams, A. A. G. O.

ORGAN ARCHITECT

Organist—Scottish Rite Masonic Bodies, Columbus, Ohio

Organist—Stillman Theatre, Cleveland, Ohio

GEORGE HENRY DAY

F. A. G. O.

CONCERT ORGANIST

ST. JOHN'S CHURCH
Wilmington, Del.

Boy Voice Training

Special Course
for Organists

G. EDWARD STUBBS

121 West 91st St., New York City

HUGO GOODWIN

F. A. G. O.

Concert Organist of Paulist Chorists
CHICAGO

4454 North Lincoln St.

CARL McKINLEY

Organist and Director of Music
THE CENTER CHURCH,
HARTFORD, CONN.

Recitals Instruction
Address—Center Church House.

HAROLD TOWER

GRAND RAPIDS, MICHIGAN

Organist and Choir Master St. Mark's Pro-Cathedral—Conductor St. Cecilia Chorus—Accompanist Schubert Club

ARTHUR DAVIS, F.R.C.O., F.A.G.O.

CONCERT ORGANIST

Organist and Master of the Chorists
Christ Church Cathedral
St. Louis, Mo.

Organ Recitals and Instruction
Special correspondence course for A. G. O. Examinations. Address,
Christ Church Cathedral, St. Louis, Mo.

Edwin Lyles Taylor, F.A.G.O.

Organist of Strand Theatre

Address P. O. Box 1054
MONTGOMERY, ALA.

Edmund Sereno Ender

Organist and Professor of Music

CARLETON COLLEGE

Northfield, Minn.

JUDSON W. MATHER

Concert Organist

PLYMOUTH CHURCH -- SEATTLE, WN.

EMORY L. GALLUP

Concert Organist

St. Chrysostom's Episcopal Church

1424 North Dearborn Street CHICAGO

Walter Wild, F.R.C.O.

Concert Organist

Organist and Director First Presbyterian Church, Wilkesburg, Pa.
Director of Music Pennsylvania College for Women
PITTSBURGH, PA.

CARLETON H. BULLIS

A. A. G. O.

Lawrence College Conservatory
Appleton, Wisconsin

Organ and Theory Available for Recitals

J. FRANK FRYSENGER

Concert Organist

Augustana College and
Theological Seminary

ROCK ISLAND - ILLINOIS

CHARLES E. CLEMENS,

Mus. Doc. (Hon. W. R. U.)

Professor of Music, Western Reserve University. Organist Euclid Ave. Presbyterian Church and Florence Harkness Memorial Chapel, Cleveland, Ohio.

Organ Recitals. Instruction.
4617 Prospect avenue, Cleveland.

J. WARREN ANDREWS

Concert Organist and Teacher

Special Ten-Lesson Course in Organ and Church Service Playing. Short Course, also, in Piano Teaching.
4 West 76th Street. New York.

JOHN DOANE

ORGANIST AND CHOIRMASTER

The Church of the Incarnation, New York City
Formerly Director of the Organ Department, Northwestern University School of Music, Evanston, Ill.
Three fine Hutchings Organs available for students' practice.

25 EAST 35th STREET

NEW YORK CITY

C. Albert

Tufts

1135 West 27th Street, Los Angeles, California

Concert

Organist Second Church of Christ, Scientist
Dedication and Special Organ Recitals

Organist

CHARLES GALLOWAY : CONCERT ORGANIST

Organist and Musical Director St. Peter's Episcopal Church (St. Louis). Organist Washington University
Official Organist Louisiana Purchase Exposition (1904)

INSTRUCTION - ORGAN - THEORY

My method of instruction is patterned after that given by ALEXANDRE GUILLMANT, my preceptor for about five years. Special attention given to and exceptional advantages for the study of Symphonies playing, choir and solo accompanying. For organ practice pupils have access to an electrically propelled two-manual organ.
Address, CHARLES GALLOWAY, 3459 Haliliday Ave., St. Louis, Mo.

American Guild of Organists

Examinations for Associateship and Fellowship

For Information Address

Chairman of Examination Committee

WARREN R. HEDDEN, Mus. Bac., F. A. G. O.

170 West 75th Street

NEW YORK, N. Y.

IRVING C. HANCOCK

ORGANIST AND CHOIRMASTER

TRINITY EPISCOPAL CHURCH, CHICAGO

Address—4721 Ingleside Avenue

BIGGS RECITALS INSTRUCTION

1104 East Third Street, BROOKLYN, N. Y.

KRAFT

For
RECITALS
and
LESSONS

TRINITY CATHEDRAL, CLEVELAND, O.

ALBERT

Concert

Organist

RIEMENSCHNEIDER

DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREAS, OHIO
DIRECTOR and ORGANIST, Euclid Avenue Baptist Church, Cleveland, Ohio

FRANK WRIGHT

Mus. Bac., A. G. O.

Candidates prepared for A. G. O. or University examinations by correspondence.

STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

Dr. RAY HASTINGS

Concert Organist

Temple Auditorium - - LOS ANGELES, CAL.



Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company, (Su) Schubert.

Funerals, All Saints' Day, Weddings.

There is some noble music for funeral services, and musically it is a pity that so often the family of the decedent insists upon the singing of some hymn whose only merit is in its associations. The Anglican Church has some excellent settings of the Order for the Burial of the Dead, notably that by Croft and Purcell, edited by Martin (G). Among other things it has Croft's superlative setting of "I Am the Resurrection," Croft's "Man That Is Born of a Woman," Purcell's exquisite "Thou Knowest, Lord"—his finest short anthem—and Croft's "I Heard a Voice," any one of which makes an excellent anthem for non-liturgical services. Another good service is Merbecke's, harmonized and edited by Stainer (G) with its perfect setting of the words "Man That Is Born of a Woman" and excellent chants and hymns. A third service that deserves mention is that of Dykes (G); the music is simple and tuneful in the manner of the composer's hymns; the setting of "Thou Knowest, Lord" is better than pretty good.

There follows a list of what seem to me the finest funeral anthems:

Croft, "I am the Resurrection." (G)
Field, "God Shall Wipe Away All Tears." (S, G)
Garrett, "I Heard a Voice." S. (S, G)
Goss, "I Heard a Voice." (G)
Noble, "Souls of the Righteous." (G, D, S)
Parratt, "Death and Life." (G)
Parratt, "The Face of Death." (G)
Palestrina, "O Gentle Death." (S)
Schubert (Dickinson), "Rest in Peace." A. (G)
Purcell, "Thou, Knowest, Lord." (G)
Stanford, "Blessed Are the Dead." (G)
Verdi, "Requiem and Kyrie." (S)
Verdi, "Grant Them Rest Eternal." S. (S)
Wesley, "Man That Is Born of a Woman." (G)
Willan, "How They so Softly Rest." (G)

The anthems by Field, Garrett, Goss and Stanford are short and easy, in the best tradition of the Victorians; that by Goss is probably used oftenest; the Garrett number can be obtained separate in the Novello edition; it is part of the Communion Service in D. The anthems by Croft and Purcell have already received notice. It is superfluous to comment on Noble's finest anthem, except to say that it is even more suitable for All Saints'. In spite of the fact that it is only three pages long, the second Parratt number is one of the finest of modern anthems; the words are by Tennyson; a chorus is required for the six parts. The other Parratt anthem is good; the words are by Dean Stanley. The five-part Palestrina madrigal is very fine—if you like Palestrina; probably the average audience does not. I have commented upon the Schubert number in a previous article. The two Verdi numbers are from that masterpiece of modern Italian ecclesiastical music, the Manzoni Requiem. The first can be done by a quartet if you stop at the top of page 10. The second, employing the same theme and intended for unaccompanied singing, requires a soprano solo and chorus; I have attempted it with quintet. In churches forbidding prayer for the dead it will be necessary to change the words—an easy task. The Wesley anthem deserves to rank with those by Croft and Purcell. The big Willan anthem in eight parts is one of the best compositions by a composer who is now pretty generally conceded a place among the dozen important composers of ecclesiastical music of our generation.

There follows a list of anthems for the most part more suitable for quartet than for chorus, all being easy of performance:

Batson, "Blessed Are They That Mourn." (G)
Barnby, "Crossing the Bar." (D, G, S)
Broome, "Heaven Is My Home." (D)
Buck, "Lead, Kindly Light." (D)
Henrich, "The Silent Land." A. (D)
Lloyd, "Beloved, It Is Well." (G)
Mackenzie, "The Lord Gave." (G)
Nevin, "Crossing the Bar." (D)

Ouseley, "In the Sight of the Unwise." Female trio. (G)
Rockwell, "Beyond the Smiling." (Pres-ser)

Smieton, "There Is a Land." (D)
Sullivan, "Lead, Kindly Light." (D, G, S)
Vogrich, "Two Hymns for the Burial of the Dead." (S)
Warren, "Asleep in Jesus." (S)
Williams, "Crossing the Bar." (G)

The Henrich number requires at least a double quartet, the parts being divided sometimes. The numbers by Buck, Nevin, Rockwell, Smieton, Sullivan and Warren are all popular for the use of unaccompanied quartets. The anthems by Batson, Lloyd, Mackenzie and Williams were obviously written for boy choirs, but can be managed by a quartet. The Vogrich hymns are without accompaniment.

The male quartet, of course, is popular at funerals; two or three numbers worth mentioning are:

Brewer, "Funeral Service." (S)
Brewer, "Crossing the Bar." (S)
Harker, "Crossing the Bar." (S)
Parker, "Blest Are the Departed." (S)
Bach, "Song of Death." (S)
Mendelssohn, "Forever Blest Are They." (B)
Blumner, "Blest Are the Departed." (B)

The most difficult is the Parker number. The Bach number is two pages of perfect music. The Brewer service has good arrangements of the most useful hymns.

The question of solos is a difficult one as always:

Andrews, "Lead, Kindly Light," medium or high. (G)
Buck, "Crossing the Bar," medium. (S)
Federlein, "The City Beautiful," high. (G)
Gaul, "The Homeland," medium or high. (G)
Henrich, "The Shadows Lengthen," 2 keys. (D)
Harker, "Sleep Thy Last Sleep," 2 keys. (S)
Harris, "Lead, Kindly Light," 2 keys. (St)

MacDermid, "In My Father's House," 3 keys. (MacDermid)
Sauvage, "Heaven Is My Home," medium. (S)
Shelley, "Abide With Me," 3 keys. (S)
Rogers, "God Created Man to Be Immortal." (B) In "The New Life." (D)

The songs by Buck and Shelley are very popular. The Gaul solo is easy and effective; so is the Henrich number when sung by a low voice. The Sauvage number is easiest.

All Saints' Day.

Many of these funeral anthems can be used for All Saints', and so may some that I mentioned in the previous article on memorial music. So the following list is not a complete summary and contains some repetitions:

Blow, "I Behold, and Lo." (G)
Harris, "I Saw the Lord." S. (G)
Jenkins, "Light in Darkness." S. (G)
Macpherson, "Whom the Lord Loveth." (G)
Noble, "The Saints of God." (Su)
Matthews, "From All Thy Saints." (S)
Shelley, "There Is a Holy City." SA. (S)
Stainer, "What Are These?" (D, G, S)
Stanford, "And I Saw Another Angel." TB. (S)
Stanford, "For All the Saints." (S)

With the exception of the Shelley and Stainer numbers, all these anthems are much better with a chorus than with a quartet. The sonorous old Blow anthem calls for seven parts in five of its fifteen pages. I have never seen any other work of Cuthbert Harris to compare with. "I Saw the Lord," and he has written much that is good. The first Stanford number deserves its popularity. The Noble number deserves to be heard oftener in this country; it is almost as good as the same composer's "Souls of the Righteous." The Matthews number has a march rhythm. And that reminds me that I should have mentioned in this list Hiles' "O Zion, Blest City" as a processional anthem, but doubtless it is known to all Episcopalian organists.

Weddings.

Certainly it is an open question whether choral music be in place at a wedding. A love song is not the thing during a ceremony supposed to be religious; it may be used before the ceremony, but in that case I prefer Schubert's "Thou Art My Rest" to a certain urgent request for assurance which is often moaned at that time. Here are a few anthems:

Barnby, "O, Perfect Love." (G)
Bartlett, "The Voice That Breathed," S or T. (S)

Button, "O, Perfect Love." (G)
Wagner (Vogrich), "Bridal Chorus." (S)
Warren, "The Voice That Breathed." (S)

Of these I like the simple and reverent Barnby number best. The Warren anthem calls for an extra soprano in three measures. Otherwise all can be sung by a quartet.

Here are a few solos that may be useful:

Barnby, "O, Perfect Love," high and medium. (D)
Brown, "All for You," high or medium. (S)
Huhn, "To Thee, O Father." (B)
Read, "O, Perfect Love," medium. (G)
Rosa, "Wedding Song," high. (S)

The Brown solo is a love song, of course, but inoffensive in its words, though hyperbolic. The new Rosa solo is useful only on a summer evening; I include it as an example of how a composer will limit himself.

Suggestions.

The publishers are slow this year in bringing out their new Christmas music, and therefore I have had to put off my Christmas article for the December number. But one important Christmas anthem deserves mention this month—Hugh A. Mackinnon's "This Is the Month," a setting of part of Milton's great Nativity Hymn, certainly one of the finest of Christmas poems, the work of the young Milton, full of the honeyed beauty of his master, Spenser, and prelude to the majesties of "Paradise Lost." Although the anthem is eighteen pages long, it does not use a quarter of the poem, and one who loves the poem is bound to feel disappointment on that account. But the composer has come surprisingly near accomplishing the most ambitious task that a man of his craft has set himself this long while. All is dignified and well written; some is noble music worthy the words. I am not sure that the "Adeste Fideles" and the Dresden Amen are not too trite to be borrowed; the latter is used merely as an interlude, but the former is perhaps overworked. Though the anthem is in four parts, it needs a chorus for adequate presentation. The H. W. Gray Company are the publishers.

Two other Gray numbers dated 1919 deserve mention. "By Nazareth's Green Hills" is a pretty Christmas carol by Lucina Jewell; the charming words are by Lady Lindsay, and the melody has a Scottish flavor. "Today in Bethlehem" is a brisk carol of eight pages in march time, written by S. R. Gaines. Another carol in march time is Lucina Jewell's "There Came Three Kings." These are the best carols dated 1919 that have come to my attention up to Oct. 15.

One of the best anthems published in a long while is Harold V. Milligan's "Give Unto the Lord, O Ye Mighty." (St). It opens with a stirring trumpet passage and a brief tenor solo; the chorus sings softly "O Worship the Lord in the Beauty of Holiness" and then dashes into a splendid piece of polyphonic writing on the words "The voice of the Lord breaketh the cedars;" the anthem concludes with a tranquil passage on the words "The Lord will bless His people with peace." It is an anthem which will repay work by any chorus choir.

The Arthur P. Schmidt Company have also published recently three useful, easy and melodious songs: Rigby, "The Wings of the Morning," two keys, the most attractive of the three; Young, "Fear Thou Not," two keys; and Bartlett, "I Will Lift Up Mine Eyes," two keys.

Two good songs for the Advent season are MacDermid's "Arise, Shine," three keys, and the same composer's "He Sent His Word," two keys, published by the composer.

Some Russian numbers useful for the season are: Kastalsky's "A Mercy of Peace," four parts, women's chorus for Advent; Gretchaninoff's "As the Waves of the Sea," eight parts, for Christmas; Tschernokoff's "Salvation Is Created," six parts, the best Russian anthem for Advent in my library; and Ippolitoff-Ivanoff's "Glory Be to God," eight parts, an excellent setting of the "Gloria in Excelsis." All are published by J. Fischer & Bro.

Last year I forgot to mention Stevenson's "Listen, O Isles, Unto Me" (D) in my article on Advent music. It can be sung by a quintet, an extra alto voice being necessary. By reason of lack of space some of my comments on harvest anthems were omitted from my last article, notably my comment upon Mr. Stevenson's brilliant and dramatic chorus anthem, "The Lord Is King," a work in the style of the composer's well-known motet, "Omnipotence."

By request I shall present in the near future an article on trios and duets. I should be very grateful for suggestions from any readers whom these articles may have helped. This is an SOS call: my knowledge of trios is limited. Will you drop me a postal card with some suggestions, addressing me at 551 Myrtle avenue, Albany, N. Y. Thank you.

Clokey Takes Up New Work.

Joseph W. Clokey has taken charge of the department of organ and theory at Western College, Oxford, Ohio, succeeding Harrison D. LeBaron, who has taken a similar position at Adrian College, Adrian, Mich. Mr. Clokey retains the department of organ and theory at Miami University and his post at the Broadway M. E. Church, Middletown, Ohio. Both schools have the largest enrollment in music in their history. At Miami the practice facilities have been inadequate for organ instruction and the school has had to turn away many applicants. Mr. Clokey will continue the monthly organ recitals at Miami and Middletown, and inaugurate them at Western. He spent a profitable summer in Yellowstone National Park, accompanied by three of his troop of boy scouts.

S. B. Hurlburt, who for many years has been organist and director of music at the Masonic Temple in Dayton, Ohio, and who always has been active in affairs there, is one of four Daytonians just elected to become honorary members of the Supreme Council, thirty-third degree, next year.

**When Ordering Cathedral Chimes
for Your Pipe Organ
Specify**

DURFEE TUBULAR CHIMES

The First in the Market

Sold on Approval

WALTER H. DURFEE & CO.
PROVIDENCE, R. I.

Electric Controlled Tubular Chimes
GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc. for Pipe Organs

R. H. Mayland's Son

54 Willoughby St.,

BROOKLYN, N. Y.

Established 1866

SEND FOR CATALOGUE

USE OF ORGAN STOPS SUBJECT FOR AUDSLEY NEW BOOK ON REGISTRATION

Noted Writer on the Instrument at
Work on Volume Setting Forth
Effective Control of Its
Tonal Resources.

George Ashdown Audsley, LL. D., the noted architect and author, one of whose principal claims to fame rests upon his writings on the organ, is not weary of well doing despite his age. Dr. Audsley is at work upon the manuscript of a volume to be entitled "Organ Stops, Their Artistic Registration, Names, Forms, Construction, Tonalities, and Offices in Scientific Combination." This book of about 200 pages of text and various illustrations is to be published in the spring by the H. W. Gray Company. It is to be dedicated especially to all young and rising organists and should prove a valuable addition to the library of every organist.

The subjects to be treated are set forth as follows:

Name or names of, and remarks historical or otherwise instructive on, the stop.

Pitch or pitches of the stop as commonly introduced in the organ.

Scale or scales of the stop as affecting its tonality.

Tonality of the stop under special treatments.

Voicing and regulating the stop, when exceptional.

Tuning the stop, when of a special nature.

Combination and registration of the stop, for the production of musical effects of simple or compound organ-tone, orchestral coloring and other special tonalities required in the artistic rendition of all classes of organ music.

In his introductory essay Dr. Audsley will say among other things:

"With the acquisition of manual and pedal technic should go a serious study of the tonal forces of the organ, their combination and effective registration; for it is appropriate tonal coloring which gives the spirit and expressiveness to the music, which no single performer save the organist is capable of producing, and for which no instrument save the organ can furnish the necessary tonal elements—music which can only be surpassed by the united forces of the grand orchestra under the control of an accomplished conductor. The organist is as the conductor; the many and diverse tonal forces of the organ are his instrumentalists; it rests with him to marshal those forces, in ever-changing groups, so as to produce the artistic and life-giving effects his music demands, and for the interpretation of his most refined conceptions. Again, the organist is as the painter, before his canvas, brush in hand; the stops of his organ are the colors of many tints, hues and shades, spread for his ready use on a serviceable palette, to be combined, at will, in endless variety as the spirit of the tone-picture inspires him. What a wonderful world of tone the organist can live in if he only realizes his birthright—his citizenship in the land of beautiful sound! The organist stands supreme in the musical world—the master of the most stupendous, the most wonderful musical instrument ever conceived by the mind and fabricated by the hand of man."

Hugo E. Stahl in New Quarters.

The Hugo E. Stahl Company announces its removal from the Bush Temple of Music, Chicago, to new quarters at Washington boulevard and Eighth avenue, Maywood, Ill. Maywood is a suburb of Chicago and easily accessible by train or trolley cars. Mr. Stahl makes known that he has enlarged his facilities for doing all manner of organ work and that he responds promptly to telephone calls from the city.

Ernest Dawson Leach of Memphis, Tenn., has been appointed organist and choirmaster of St. Paul's Episcopal Church at Burlington, Vermont, and takes up his new duties there Nov. 1. He will have a boy choir and a fine three-manual Austin organ.

N. DOERR

Electric Blowers Installed
Overhauling, Rebuilding
Voicing, Tuning and Repairing
Estimates Furnished on
New Organs

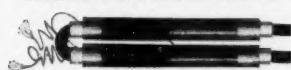
4255 West 20th Street
Phone Lawndale 2472 CHICAGO, ILL.

MAX SCHUELKE ORGAN CO., INC.

522-532 Sixteenth Ave.
MILWAUKEE, WIS.

Electro-Pneumatic and Tubular-
Pneumatic Action.
Known for their superior tone quality
and workmanship
Established in 1875

HAIR PIN MAGNETS



Small magnets for electric organs
are made by us at a great saving to
organ manufacturers. We have de-
veloped standard magnets for this
work, prices for which will be sent
on application.

Electric control cables designed
especially for organ work are not
carried in stock; these and other
special cables may be manufactured
on short notice.

Belden Manufacturing Company
Twenty-Third St. and Western Ave., Chicago

The Schaefer Organ

Schaefer organs are noted for
their tonal qualities and gen-
eral durability.

Tubular and electro pneumatic
action.

B. Schaefer & Sons Co.
Schleisingerville, Wis.
Established 1875

TELLERS-KENT ORGAN CO.

ERIE, PENNA.

Incorporated Established 1906

Builders of

Electric and
Pneumatic
Pipe Organs

for Churches, Halls, Residences & Theaters

CORRESPONDENCE SOLICITED

J. W. HEATON

Church Organ Tuner
1859 HOWE STREET

Phone Lincoln 1160 CHICAGO

Denison Brothers

DEEP RIVER, CONN.

Ivory or Celluloid Organ Stop
Knobs and Keys. Tilting and
Plain Tablets, Pistons and Stems

Established in 1877

Duletide

A

Christmas Cantata

of Unusual Musical Interest

By

GASTON BORCH

*The most important new
Christmas Cantata*

In this work Mr. Borch has reached the
summit of his creative achievements. From
first to last the fine musicianship of the com-
poser is in evidence. The deft touches of
modernity add color to the score and set it quite
apart from the average Christmas Cantata.

Price \$1.00

Conductors may have sample copy
by depositing 20c to cover cost.

The Boston Music Co.

26 West Street

Boston, Mass.

The Increase in the Demand for

HOYT'S TWO-PLY PIPE METAL

Has necessitated the enlarging
of our mill and the installation
of new rolls, and we are now
producing better metal than ever

Join the throng of up-to-date
builders and use

HOYT'S
TWO-PLY PIPE METAL
"The Metal That Has Made Good"

Hoyt Metal Company

NEW YORK
111 Broadway

ST. LOUIS
300 No. Broadway

Valuable Points Made by Pietro A. Yon in Talk

Asks Why Organists Are Not Orchestra Soloists—Choose Music that the Largest Class Will Enjoy, He Advises.

A very interesting interview by A. Walter Kramer with Pietro A. Yon appears in a recent issue of Musical America. Mr. Yon put the question, "What is the reason for our symphony orchestras not engaging concert organists to appear as soloists at their concerts?" He is then quoted as follows:

"The conductors of our symphony orchestras must know that there are a number of very important works for organ and orchestra, works that would be a distinct novelty to the majority of their audiences and that would be greatly liked. Yet I find that they do not wish to engage an organist as soloist. America today is leading the world in organ manufacture; our organs are competing with the best in the world. It seems to me that if the various firms who build organs would get interested in the organ concert field the condition might be improved in regard to the orchestras. For we know well that it was the concert exploitation of the piano that won for the great piano houses of this country their high reputation. Ask the layman the names of three or four leading pianos and he can tell you at once. Ask him the names of the finest organ builders in America and he is at a loss to make a reply, partly because the name of the organ does not appear on programs, due to the fact that the organ firms have not considered the orchestral concert as a field for their attention, and partly because the organ recital has not been properly put before the public. The organist has not given his time to concert work as has the pianist—concert managers know so little about the organ—he has not advertised his recitals as they have,

and only too often has the organist given free recitals.

"The free organ recital is like any free recital—bad. I cannot condemn it too strongly. It is bad for the public and bad for the organist, and it has been so widely practiced in America—it is not so in other countries—that the public has almost lost its respect for an organ recital. I ask you: Why should an organ recital be free? The fact that many of them have been given in churches to which an admission fee was not permissible may explain it in part. But that must be done away with. The concert organist is an artist as is the concert pianist, violinist, cellist or singer. Are there free song recitals? And if there are, who goes to them?"

"For several years I have been concertizing in America and I find the field fertile. There is an audience for an organ recital that is conducted like any other recital, with a real fee paid the player and a regular price charged for tickets. How this recital is presented is what makes the difference with the audience it attracts. Too many organists gather up a bundle of music and play it to a small gathering that comes to their church to hear it. That is not organ recital giving! During the summer just passed I have been working at my country place at Monroe, N. Y., preparing my programs for this season's tour. I am willing to make sacrifices to bring to the public the message of organ concert music.

"I am not prejudiced in favor of the organ, although I am an organist. But I do realize the tremendous variety of which the organ is capable. That is one of the things that makes me certain that the public can be made to enjoy organ recitals as it does all other recitals, or rather those other recitals which are worthy. As I was saying, this summer I worked indefatigably on my repertoire. I memorized 2,000 pages of organ music that will be utilized this year in my recitals. Of course, the concert organist must play from memory, just as other concert performers. There is no excuse for playing from the

printed page, though a man may be a fine organist and do so. Raoul Pugno, the celebrated French pianist, always played from the music and was none the less a distinguished artist for doing so. But with the great public—and to make the organ popular the great public must be taken into account—playing from memory means something. Incidentally it gives the performer freer rein to manage his instrument—and the modern organ is a complicated instrument, you will admit. I learned from memory enough organ music this summer to play fourteen hours without stopping. Of course I don't intend to do this, and he laughed as he said it.

"While at Monroe during the summer I did a sort of Marathon of organ playing for my guests one afternoon. Among them were my brother Constantino and my friends, J. C. Ungerer, organist and choirmaster of St. Patrick's Cathedral, and Marshall Kernochan, the composer. I began playing at 2 o'clock and continued without interruption till we were called for dinner at 7. They wanted me to see if I could do it. I must be frank and say I wasn't surprised that I could. You see they dared me to!

"But the crux of the matter seems to me to be not how one plays but what one plays. Several concert organists have carried into the recital field too much of what I would call church music for the organ. They have not made the distinction between church music and concert organ music. And there is a very big difference, I can tell you. To be sure, there are compositions which were written for the organ to be played in church that are suitable also for concert performance; but they are not so many. What I mean is to distinguish between organ compositions that have a place only in the church and those that are for recital purposes. And in my programs I am very strict about this. The result is that my audiences do not get bored and walk out, but they demand encores just as in a piano recital.

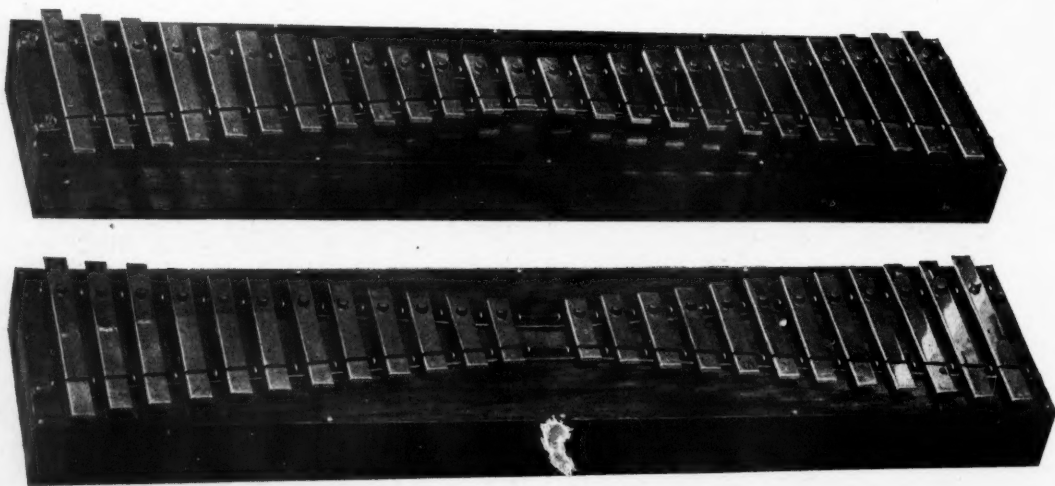
"I have evolved a plan which is not arrived at from a musical standpoint

alone, but, if I may call it so, from a musico-psychological analysis of audiences. I believe that there are three kinds of persons in an audience that gathers for an organ recital. First, you have those to whom an organ recital suggests something mystical, something ecclesiastic, and they naturally expect that kind of music. Second, you have the musicians, especially those who are acquainted with organ literature, who are interested in the technical side of the performance, who look for phrasing, the musical interpretation, etc. And third, you have those—and they are the most numerous—who know nothing about organ recitals; they have just been told to go and hear it. That is how they got there. They wish to be entertained; that is all they seek. Now, unless you have these people vitally interested you cannot hope to make the organ recital a success in a big way. Where are the organists, I ask you, who take this big portion of every audience into consideration in making their programs?

"It is not a question of playing 'down' to them. It is a question of choosing music that they will enjoy, and arranging the program so that all three classes can find interesting matter on it. My program scheme is definite and I find that it is practical. Of course, it is musically worthy, otherwise I should not consider it for a moment."

Mr. Kramer says: "We talked of organists in general, and I was happy to hear that Mr. Yon has found splendid players in many parts of our country. He has the greatest admiration for the organist in the smaller community, whose playing he finds often much better than that of many organists of prominent churches in the larger cities. He told me of a recital he gave at Norristown, Pa., last winter. A month later Mr. Yon was pleasantly surprised to have a Norristown organist, Harry A. Sykes, come to him at St. Francis Xavier's Church and play from memory the entire program which he himself had played there."

ONE OF THE LATEST OF THE LIBERTY CHIME PRODUCTS



LIBERTY CELESTE No. 49C

Patented and manufactured only by

THE KOHLER-LIEBICH CO., Inc.
3553-55 Lincoln Avenue Chicago, Ill.

Descriptive Matter Mailed on Request

Character Study of Clarence Eddy

Interesting Sketch of Noted Organist's
Career by Albert Cotsworth.

"The Elderly Person," whose mature judgment, tinged with youthful spirit, adorns the columns of Music News, and who when he does not wield his pen is the well-known organist, Albert Cotsworth, has written a character study of Clarence Eddy, which contains so much of interest to organists in general that it is herewith reprinted. Mr. Cotsworth writes:

It is appropriate to speak of Clarence Eddy as a veteran, but more because of the fact that he began very early, and by that token has won the honors of years before Father Time had crusted him very markedly with the rime which falls inexorably from the hour glass. Mr. Eddy is of the type which most men seek to emulate. When ripeness draws near, a clear-headed man eagerly desires to radiate vigor, sound health, alertness, directness of speech, method of movement, poise, keen vision, steady nerves, good judgment, easy motion, abounding humor, kindness of thought and action, patient consideration and generosity, and then house them all in a compact, sturdy figure which stands guard over the inner man, so guiding and influencing the outer one. That is the sort of veteran Mr. Eddy has grown into. True, some of us remember the days when there was a long, silky, brown beard of much fineness of texture, in place of the crisp gray mustache now cultivated, and, like a lot of other people, he holds his own best with his hat on. But no years can alter that firm set of head upon erect shoulders and the clearness of his glittering eyes, which see a long way forward and deep down, and are wary or cordial, as the wisdom of the moment dictates.

A long-ago memory of him is of a recital which he came to give on a rebuilt organ whereon the Elderly Person was holding a sort of pioneer outpost. The reconstruction was in the care of good old Octavius Marshall, of blessed memory among western organists. Marshall knew his man pretty well when he wagered that the first thing Mr. Eddy would do would be to pull out a pocket rule and measure the height of the bench and call Marshall down because it was one inch too high. But that was exactly what happened.

Those were the days of the flowing beard, spoken of, and of extremely fine boots. And, also, when Dubois' "Cantilena Nuptiale" and Shelley's "Russian Romance" were new; when Haupt dictated the speed and rhythm for fugues. They stand also for the way Mr. Eddy still keeps his programs up to the last minute in charm and novelty. His current lists fairly bristle with the new things, just as they did back yonder.

His return to Chicago, as one of the department heads in the Chicago Musical College, is occasion for congratulation and opportunity for retrospect. The Elderly Person knew well a fine-grained man who said once: "I don't know whether I count for anything notable otherwise, but I do know that I did a good turn for Chicago when I brought Clarence Eddy to Chicago to play the organ at the First Congregational Church out on Ann street." The speaker was the late Philo F. Pettibone, and the year referred to was in the seventies.

It ought not to be surprising to learn that Mr. Eddy played a pipe organ in a service at the age of 13. He confessed with a little laugh, that he remembered even yet the qualms and terror of that inauguration—how his feet trembled so much that the only way he could brace himself was to put his right foot on the balanced swell and pedal with his left one.

It may be that the boy was not far away from the "one-legged organists" of our later date. Does it grant them absolution? Perhaps they are scared. At 14 he was an organist and choirmaster in the Massachusetts village which was his home. At 16 he was studying with Dudley Buck in Hartford, and at 18 playing a three-manual organ in Montpelier, drawing a good salary and pleasing his people so entirely that they were incredulous when he said he would leave them and go to Europe for further study. "Why study any more?" was the quick query. "We will pay you anything you want if you remain on this bench. What more do you need?"

And he was happy at Montpelier, because of the presence at Burlington, not far away, of another young man of his own genius. Together they had the sort of companionship which only the gifted can enjoy and which, while perfectly normal in one way, carries with it the essence of exaltation. Until Samuel P. Whitney met Clarence Eddy the former was plugging away in enthusiastic darkness—making the most of what chances he had. When Eddy unfolded his knowledge of Bach, the ready ears and heart of the other man were open and a friendship ripened which the years never lessened. To hear Mr. Eddy speak of this friend and the many whose names were also uttered is to understand one part of his rich life experience. "The man who would have friends must show himself friendly," and he has known how to make the saying true.

At 20 Mr. Eddy was with August Haupt in Berlin, literally soaking himself at that fountain of erudition, tradition and authority. He brought so much of eagerness and aptitude with him that he absorbed doubly fast. And he won his way so fully that his guide took him into his heart and home. In two years and a half the two had traversed what ordinarily required five years of application. Back in America the eastern opportunities were finally put aside to accept the promising western field, with Chicago and the First Congregational Church as the starting point. After two years Mr. Eddy went to the First Presbyterian Church, and there remained eighteen years.

At this time Mr. Eddy was associated with the Hershey School of Music, and in connection with it began his series of weekly noon organ recitals. These reached a climax when he gave one hundred successive recitals without repeating any number. At the final one the entire program consisted of new works written for the occasion by eminent composers. It was a great undertaking and has no parallel save as Hugo Goodwin's record of playing 1,000 pieces without repetition approaches it.

The years established Mr. Eddy as a prominent figure in musical Chicago, and his name and playing became familiar throughout the country. Without doubt he has played in more places than any other organist of these states, although the statement is not made with other than an estimate. And in every place of importance where there is a good organ there is apt to be a good friend for the man so thoroughly friendly. The Elderly Person found himself noting how often his host unconsciously spoke of places and men and added the encomium, "He's a nice fellow; I enjoy going there." On the piano rack there was music, of course. Much of it had that clear script name on it which is another of Mr. Eddy's traits—so direct and easily read. But there was manuscript also, with dedications to the one man who had drawn out something from another. Just how many of these evidences come to him is seen in his programs, where a liberal selection of dedicated numbers finds place. As happy a part of the Elderly Person's visit as could be noted was when Mr. Eddy showed him these newer things, which afterward graced his first recital in Chicago this season.

His is that rare combination—an artistic soul and a good business man. There is always the strength of reserve back of his artistic mood and gracious cordiality. In his type is the nucleus of the best American spirit—the recognition of the absolute need of the aesthetics and altruism of life, linked with a sweet reasonableness and cool head which keeps the balance steadfast, sure and sane. You don't often find it.

DEAGAN

PIPE ORGAN PERCUSSION INSTRUMENTS ALWAYS SATISFY

Write for Prices on

Cathedral Chimes
Glockenspiel
Celestes
Reveille Tubes
Xylophones
Marimbas
Marimba-Xylophones
Cathedral Chime Electric Actions
Xylophone Electric Actions
Tubular Tower Chimes
Organ Relays, etc., etc.

J. C. DEAGAN MUSICAL BELLS, Inc.

Deagan Building 4211 Ravenswood Ave.
CHICAGO, ILLINOIS

Lynnwood Farnam

Available for
Organ Recitals

For terms and dates address:
Fifth Avenue Presbyterian
Church
Fifth Avenue and Fifty-fifth Street
NEW YORK



A serious and thorough musician.
MAURICE MOSZKOWSKI,
Paris.

A musician of the first rank, a composer of marked ability,
and a most excellent organist.
WILLIAM MIDDELSCHULTE, Chicago.

He will rank with the finest
musicians of America.
WIDOR, Paris.

HUGO GOODWIN

F. A. G. O.

Festival Recitals—Organ Dedications

ATLANTA:

His playing greatly pleased the large audience that was out to hear him.—Atlanta Constitution.

GALESBURG:

One of the most difficult and brilliant organ recitals ever given in Galesburg. He plays without affectation and is master of the situation.—Galesburg Evening Mail.

SIOUX CITY:

"Mr. Goodwin is recognized as one of Chicago's most brilliant organists. At the close of his concert he had the unusual experience of being immediately re-engaged for a second appearance the following night."

His style is so free, and his technic so smooth that he is at once placed among musicians of the first rank.—Music News.

Organist 1st Cong'l Church, Evanston, Ill.
Concert Organist, Paulist Choristers, Chicago.
Holds record of 1000 organ pieces played without repetition.

Address care THE DIAPASON, Kimball Building, Chicago

PITTSBURGH:

He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar.—The Diapason.

MILWAUKEE:

Displayed splendid virtuosity.—Milwaukee Sentinel.

Genesis of the Organ

By WALTER E. YOUNG
Organist of the First Church of Christ,
Scientist, Boston.

When we hear today the modern organ and comprehend even partially its many possibilities, from a mechanical as well as a tonal standpoint, and also realize what a stimulus it has been of late years in adding a wealth of original composition to musical literature, it is with more than casual interest that we look back through the centuries to the period of its inception and measure up the progress made, through various and sometimes curious interruptions, to its present-day development. It is therefore the purpose of this article to present a brief resumé of the history and achievement of the organ, dating from the earliest known records to the present time.

The first mention of the organ is apparently in the Old Testament, Genesis IV:21: "And his brother's name was Jubal; he was the father of all such as handle the harp and organ." The term "organ" then used was taken from the Greek translation, "opyavov" being a general name for an instrument, a work, or an implement of any kind, the Greeks having no particular instrument called an organ. The Romans used the term "organum" and applied it in the same way as the Greeks, more particularly, however, to musical instruments.

The instrument before referred to in the Book of Genesis was probably a series of reeds of unequal length and thickness joined together, nearly identical with the pipes of Pan among the Greeks, the invention of which was ascribed to Pan, the great Sylvan god, who accordingly was figured with the instrument in his hands. The legend states that he formed it of reeds growing by the river and caused it to produce all kinds of agreeable sounds, while his goats were skipping and feeding around him. It was thus evidently regarded as a sylvan or pastoral instrument, and it is so mentioned in Job XXI: 11, 12:

"They send forth their little ones like a flock, and their children dance.
"They take the timbrel and harp, and rejoice at the sound of the organ."

This primitive instrument, with its seven or eight reeds of progressive length, was extended later to ten or twelve and as the reeds grew in size and number it became evident that the inflating of them all could not be successfully accomplished with the mouth, but some method must be found to supply air in larger quantity and with some system of retaining it, in the form of a reservoir or bellows. This was accomplished in the form of an instrument which seems to have been the predecessor of the bagpipe, there being a kind of cushion or compress used by the right hand of the player to force the wind into the reeds or pipes, playing or rather "stopping" the pipes with his left hand. The next step was the invention of a wooden box, the first idea of the modern wind-chest, upon which were placed the pipes resting in holes bored for the purpose; the wind was supplied by a crude form of

bellows, superseding the "leathern bag" or "cushion" idea.

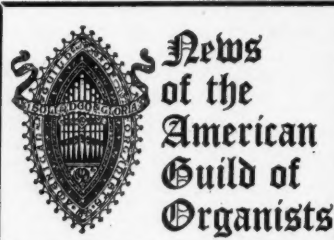
About the year 280 B. C., during the reign of Ptolemy Euesgetes, there lived a man named Ctesibius, endowed with a certain amount of mechanical genius, although, by trade, a barber. It appears that, from the moving of a mirror which was equipped and operated by a counterweight and used for the purposes of his trade, he noticed that the force which drove the air out of a tube in which the counterweight was placed caused a musical sound. Experimenting with this idea, he constructed a kind of inverted hollow vase with an opening made in the top, in which he placed a pipe. Water was pumped into the vase through a funnel and the air was driven through the pipe, thus producing a sound. This primitive instrument caused such admiration that it was consecrated in the Temple of Venus. The same idea was enlarged by Hero, a Roman engineer, and a former pupil of Ctesibius, and was conveyed from the "vase" to a "row of pipes." As water was the power used, it was called "hydraulics."

A century and a half after this invention of Ctesibius, it was further described by Vitruvius, a famous engineer, as having a form of keyboard and several rows of pipes, answering to modern stops. This "keyboard," however, was merely a series of crude levers about eight inches long and two inches wide and far from any appearance of a keyboard as we know it today. A full-sized hydraulics measured about ten feet high and four and one-half feet wide.

The hydraulics became quite popular and was used for contests in the "games" and feasts, and in one instance gave the signal for the commencement of the brutal naumachiae, or sea fights, which were the delight of the Roman populace. The powerful sound, the rapidity of execution, the mysterious bubbling of the water, the exertions of the slaves to pump vigorously to supply air in sufficient quantity, combined to attract attention to it. The Emperor Nero, who had a mania for exhibiting himself as an actor and singer in the public games, appears toward the end of his short life to have been attracted by the hydraulics, for Suetonius tells us that when he was being hunted to death by his enemies, he vowed that if he escaped them he would enter the public contests as a player on the hydraulics, the choriaula and the bagpipes.

"Popularity of the hydraulics continued for many centuries. Claudius, a poet of Alexandria, who flourished about A. D. 379, praises the organist, who with his light touch sends forth powerful rolling sounds, and by his wandering fingers causes the innumerable voices which spring from the multitude of bronze pipes to sound and who with a beam-like lever can rouse the struggling waters to song. The reference to the multitude of pipes and the lever, or bellows handle, as large as a beam, points to a very elaborate instrument," says Williams in his "Story of the Organ."

[To be continued.]



Illinois Chapter.

The Illinois chapter had a very successful meeting and a large attendance when it gathered in the Stevens Building restaurant on the evening of Oct. 27 for its initial dinner of the season. A special feature was an address by William L. Hubbard, who recently returned to his former position as musical critic of the Chicago Tribune, much to the relief and satisfaction of all who read musical criticisms in the Chicago papers. Mr. Hubbard's excellent address not only dwelt on what he conceives to be the mission of the newspaper critic—constructive criticism in a kindly spirit—but emphasized the plea he is making for the singing of opera in English, and the liberation of American music from foreign languages.

Nov. 20, Dean Norton announced, the first public recital of the season will be given by Clarence Dickinson, organist of the Brick Presbyterian Church of New York, in St. James' Episcopal Church. Mr. Dickinson will be the guest of the guild, which brings him from New York, and his friends will be glad to greet him at the organ over which he presided for some time before his departure from Chicago, his home city, for New York. After the recital the chapter members will be guests of St. James' Church.

The program committee, headed by Albert Cotsworth, has made splendid plans for the 1919-1920 season, and one of the other events will be a recital Feb. 2 by Joseph Bonnet.

Missouri Chapter.

The Missouri chapter held its first meeting, preceded by the usual dinner, on Monday evening, Sept. 29, in Studios 29 and 30, Musical Art Building, St. Louis. The meeting had a splendid attendance, and from the spirit manifested augurs well for a most successful season.

The evening was devoted to general discussions. A determined effort is being put forth to increase the number of recitals during the season, and from responses received this will be the best year, in this respect, in the history of the chapter.

The chapter was honored with the presence of Sir Edward Heyman of San Francisco, called the "dean of violinists." Sir Edward gave a delightful talk on his musical experiences and upon the musical activities of San Francisco. He is on a tour of the country both for pleasure and to seek new ideas for his work. The meeting adjourned with all members feeling the evening was one of inspiration to them.

West Tennessee.

The West Tennessee chapter held the first meeting of the season on Thursday morning, Oct. 9, in the guild room at Memphis, with J. Paul Stalls, dean, in the chair.

William H. Estes, having returned from serving his country, was again welcomed to the chapter; Mrs. Claude R. Hartzell made application for membership and Herbert Bingham again came into the chapter.

Plans were discussed for the work of the year. Miss Eunice Robertson, Mrs. Lunsford Mason and Miss Elizabeth Mosby were appointed a program committee to plan for recitals by members.

Miss Mary O'Callaghan, Miss Agnes Powers, Miss Lucy Andrews, Miss Belle S. Wade and Ernest F. Hawke were appointed a membership committee to awaken interest in the work, both in obtaining new members and stimulating attendance at monthly meetings. Each month an address will be given on a subject of interest. A greeting was received from John

B. Norton, expressing continued interest in the welfare of the chapter, though no longer in Memphis.

The next meeting will be held Thursday, Nov. 13.

Texas Chapter.

The Texas chapter held an informal reception in honor of Pietro Yon, who gave a recital at the City Temple, Dallas, on Oct. 17. In the receiving line were Mrs. Watson, president of the Women's Society of the City Temple; Miss Alice Knox Fergusson, dean of the Texas chapter; Miss Katherine Hammons, organist of the City Temple, who presented Mr. Yon; Mrs. J. Frank Smith, wife of the pastor of City Temple; Mrs. Howard Frank, wife of the assistant pastor, and Mr. and Mrs. Reuben Davies of the Davies School. Punch was served during the evening by Misses Annette Black and Ruth Strong. The reception was held in the parlors of the City Temple, which were decorated with ferns and cut flowers. About 150 guests called during the evening.

The Texas chapter is a young institution, yet strong and with bright prospects for the future. In its first season, which closed in May, 1919, its membership grew from twenty-one to forty-six, twenty-nine of whom are residents of Dallas.

The plans for the coming year are in the hands of several committees: The recital committee, Miss Katherine Hammons, chairman; Miss Georgie Dowell, Mrs. H. V. Culp and Miss Grace Switzer, will undertake a series of recitals along educational lines. Some of these programs will be given on Sunday afternoons, others during the week, in the evening.

WANTED to buy Three second hand Pipe Organs.

GEO. E. LA MARCHE
ORGAN BUILDER
6689 Olmsted Ave., Chicago, Ill.
Tel. Newcastle 28

Professional School of Picture Playing

Los Angeles, California

There is an art in playing to the pictures which can only be acquired by thorough instruction and practical experience. The technique of the theatre is the very opposite of that of the concert platform or the church organist; yet, other things being equal, the one is complementary to the other.

First-class theatres do not want fakirs. The day of the picture fakir is past. What is wanted is a musician in every sense of the word. One who has a cultivated sense of dramatic values in the picture, and the ability to translate and reinforce those values with the music. A player who can transpose a song, or orchestrate it for his orchestra, if need be. One who can improvise either original or given themes correctly and interestingly. A man or a woman with a big repertoire of classical and popular music at his or her fingers' ends, and the artistic skill to employ it suitably. Above all else, the ability to cue a picture understandingly, arranging a score which shall give the picture life and point, reinforcement and support, but which shall at no time obtrude itself to the prejudice of the picture, or the story it is telling. Players of this calibre are what theatre men are calling for, and to whom they are willing to pay big salaries.

For Complete Information Address

P. O. Box 582
LOS ANGELES

JAMES ROBERT GILLETTE

MUNICIPAL ORGANIST

ORGANIST ST. JOHN'S CHURCH

EVANSVILLE, INDIANA

Builders of Church, Chapel and Concert Organs

Direct Tracker, Tracker Pneumatic or Tubular Pneumatic Actions

TREU PIPE ORGAN CO.
ORGANS REBUILT

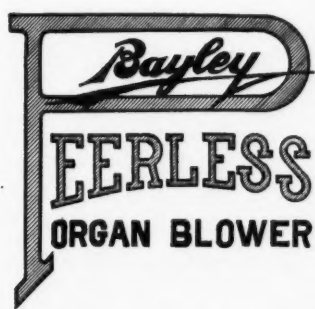
Blair Ave. and Mullanphy St., ST. LOUIS, MO.

Announcing The
BAYLEY PEERLESS ORGAN BLOWER

During the war, most of the energies of the Bayley plant were devoted to the production of equipment used in U. S. Government Service. Several departments of our business, including the manufacture of Organ Blowers, became entirely inactive.

We take pleasure in announcing that we have now re-entered this field, with an all-metal *organ blower of superior design*—THE BAYLEY PEERLESS, which is the last word in organ blower construction.

This department of the Bayley business is in charge of Mr. J. K. Fagan whose twenty-two years of experience in the pipe organ business will be supported by our highly specialized knowledge of air engineering in all its branches.



In the pipe organ field, Mr. Fagan is a recognized master—in the field of air engineering, the name Bayley stands for the highest degree of efficiency. This fortunate combination of ability and experience, backed by manufacturing facilities of the highest order, places **The Bayley Peerless** in the front rank from the start.

*We invite correspondence and will gladly comply
with requests for literature and estimates*

BAYLEY MANUFACTURING CO.

732-744 Greenbush Street

Milwaukee, Wisconsin

NEARLY 90 YEARS OF UNINTERRUPTED SUCCESS

Hook & Hastings Co.

Church Organs
of
Highest Excellence and Distinction
Most Approved Methods

Main Office and Works: Kendal Green, Mass.
Branches: Boston, New York, Philadelphia, Chicago, Dallas.

**WE ATTRIBUTE THE PROGRESS
WE ARE MAKING TO THE
INSTRUMENT WE ARE BUILDING**

Specifications, designs and estimates of the
Reuter-Schwarz Electro-Pneumatic Pipe
Organs, cheerfully submitted by request.

THE REUTER-SCHWARZ ORGAN CO.
TRENTON, ILL.

Builders of Highest Grade Electro-Pneumatic Pipe Organs

L. D. Morris Organ Company
CHICAGO, ILL.

If it is SATISFACTORY SERVICE you want we can
furnish it. See us about the regular care of your
organ or any special work required.

Our electric fan blowers are all steel, with shafts
properly supported, having direct connected dynamos
without belts. The quietest and most efficient blower
on the market.

Telephone Harrison 3051 1 64 E. Van Buren St.

ESTABLISHED 1851

Gen. Kilgen & Son

Console of St. Louis Cathedral Organ

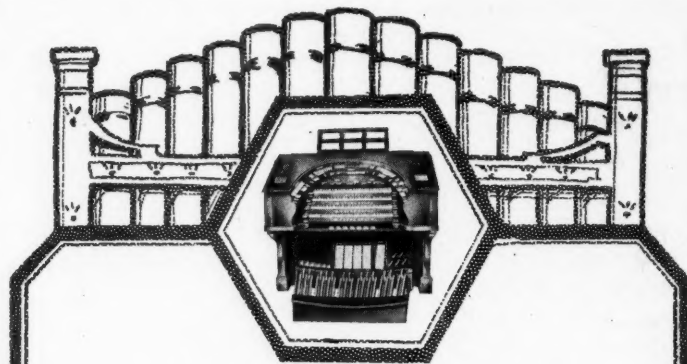
Pipe Organ Builders

ST. LOUIS, MO.

*The House of Quality for Tone,
Material and Workmanship.*

**Tubular-Pneumatic
Electro-Pneumatic**

*Specially Scaled and Voiced for
Residence, Hall, Studio, Church
or Cathedral.*



*The Most Progressive Organists
of today are rapidly becoming ac-
quainted with the fact—*

that a most profitable field is open
for them after they have mastered—

**The WURLITZER Hope-Jones
Unit Orchestra**

Write for further information
and a copy of the Booklet—

'The Evolution of the Organ'

The Rudolph Wurlitzer Company

113-119 W. 40th St., New York City 117-121 E. 4th St., Cincinnati, O. 985 Market St., San Francisco, Cal. 615 S. Wabash Ave., Chicago, Ill.

ESTABLISHED IN 1846

**ESTEY ORGAN
COMPANY****PIPE ORGAN BUILDERS**

Specifications, Plans, Drawings, Designs, etc., gladly furnished
upon application

FACTORIES: BRATTLEBORO, VT.

Established 1910

The Canadian Pipe Organ Co., Ltd.

Organ Builders

St. Hyacinthe, Que., Canada

The following are the most important Church Organs built in our
nine years of existence:

Holy Trinity, Winnipeg, Man.	St. John's, Victoria, B. C.
Grace Presbyterian, Calgary, Alta.	St. Francis, Toronto, Ont.
St. Francis, Montreal, Que.	First Baptist, Ottawa, Ont.
St. Rock, Quebec City.	Methodist Church, Moncton, N. B.
Zion Presbyterian, P. E. I.	St. Joseph, Springfield, Mass., U. S.
St. Charles', Providence, R. I.	Notre Dame, Worcester, Mass.
Sacred Heart, Taftville, Conn.	And over 70 others.

We have in stock for immediate shipment several small two-
manual organs of seven complete stops, six couplers, tubular action,
suitable for small churches and chapels at a moderate cost.

Correspondence solicited.

Rutgers College, New Brunswick, N. J.

Mr. Ernest M. Skinner,
Dorchester, Mass.

My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

Sincerely yours,

Howard D. McKinney, Musical Director
Rutgers College.

Organist—The Kirkpatrick Chapel.

586 George St.,
New Brunswick, N. J.

THE
HALL ORGAN
COMPANY
WEST HAVEN, CONN.
PIPE ORGANS
DESIGNED INDIVIDUALLY

FOR

CHURCHES

Devotional Choirwork
Congregational Singing

THEATRES

Rich Organ Tone with
Orchestra' Effects

MASONIC HALLS

Voiced to Meet the
Requirements of Lodge
Meetings

RESIDENCES

Delicacy of Voicing.
Design and Arrange-
ment of Units to Con-
form to Surroundings

Electric Action
Individual Valve Chests
Visible Combinations—Adjustable at the Bench

Detached Consoles
Modern Accessories

BRANCHES

Philadelphia Chicago New York Pittsburgh
Atlanta Minneapolis Norfolk Camden

The ORGAN ACTION IDEAL

"The New Direct Electric Action"

A modern, up-to-date and scientific principle that insures instant speaking or tone-production.

Competent Judges of Organ Building Pronounce
it the Final Achievement in Tonal Perfection

References cheerfully furnished. Our booklet "The Direct Electric Action" sent free on application.

Wicks Pipe Organ Company
HIGHLAND, ILLINOIS

Modernizing Old Organs Our Specialty

HASKELL A Name Symbolical
of Merit

PIPE Work of the BEST material scaled
and voiced for your building
ORGANS Not stock in any part, but designed
and built to meet existing conditions

1520 Kater Street PHILADELPHIA

Our Organs Are Our Best Salesmen

Stock List of WOOD STOPS

Samuel Pierce Organ Pipe Co.
READING, MASS.

16 ft. Pedal Bourdon....	CCC-30	7½x9½	No. 1
16 ft. Pedal Bourdon....	CCC-30	6¾x8	No. 2
16 ft. Pedal Bourdon....	CCC-30	5½x7	No. 3
16 ft. Pedal Bourdon....	CCC-30	5½x6½	No. 4
Doppel Flute	CC-61	4 x5	
Double Mouth	C°-49	2½x2½	Reg.
Widest Depth	G°	1½x2½	
16 ft. Manual Bourdon...	CCC-61	4 15/16x5½	No. 1
16 ft. Manual Bourdon...	C°-49	2 15/16x3 9/16	No. 1
16 ft. Manual Bourdon..	CC-61	4 5/16x5½	No. 2
8 ft. Gross Flute	CC-61	3¾x 4 (Std. Bass.)	
8 ft. Gross Flute	C°-49	3½x4	
8 ft. Stopped Diapason.	CC-61	3¾x4	No. 1
8 ft. Stopped Diapason.	C°-49	2 x2¾	No. 1
8 ft. Stopped Diapason.	CC-61	2 15/16x3 9/16	No. 2
8 ft. Melodia	CC-61	2¾x2¾ Use No. 1 Std. Bass	
8 ft. Melodia	CC-61	2 3/16x2¾ Use No. 2 Sd. B's	
8 ft. Melodia	C°-49	2 3/16x2¾	
8 ft. Melodia	CC-61	1 15/16x2¾ Use No. 2 S. B's	
4 ft. Flute Traverso....	CC-61	2 3/16x2 11/16	No. 1
4 ft. Flute Traverso....	CC-61	2 x2 7/16	No. 2
4 ft. Flute D'Amour....	CC-61	1¾x2¼	Reg.

Can ship immediately, unvoiced. Other Stops not listed
made and shipped promptly.

ODELL ORGANS

For Sixty Years the Odells have enjoyed the reputation of producing work of the highest standard of excellence in respect to everything about it. Never have they depended upon the exploitation of a fad or fancy to gain a passing popularity, but only substantial and manifestly permanent improvements have been permitted. As a result they have never turned out a "freak" organ, to be wondered at and worried about in after years. All their work has had a long and useful service and the majority of Odell Organs of earlier types are still in excellent condition and regular use. Modern Odell Organs embody all standard and approved conveniences for the organist and are constructed with chests, action, etc., of a most superior modern design. Visits to our factory and correspondence to enable those interested to get first hand information about us are cordially invited.

J. H. & C. S. Odell & Co.
407-409 West 42nd Street
New York City

Established
1859

Midmer Pipe Organs to be Installed in the Following Churches During the Coming Six Months:

All Angels' P. E. Church, New York, N. Y. (4 manual).
St. John's P. E. Church, Passaic, N. J. (3 manual with Echo playable from choir).
Sacred Heart R. C. Church, Bridgeport, Conn. (3 manual, with harp attachment).
Church of Our Lady of Sorrows (R. C.), Corona, N. Y. (3 manual).
St. Brendan's R. C. Church, Brooklyn, N. Y. (3 manual).
Trinity M. E. Church, Marietta, Ohio (2 manual).
St. John's R. C. Church, Logan, Ohio (2 manual).
First Baptist Church, Richmond Hill, N. Y. (2 manual).
St. Mary's R. C. Church, Bordentown, N. J. (2 manual).
Zion Reformed Church, Pottstown, Penna. (2 manual).
Grace Evangelical Lutheran Church, Pottstown, Penna. (2 manual).

Reuben Midmer & Son, Inc.

375 Fulton Street, Brooklyn, N. Y.
1129 Chestnut Street, Philadelphia, Penna.
Works: Merrick, N. Y.

Established 1860

C. Seibert Losh

Offers for sale a new Three-Manual Organ—direct from factory, of standard type, with Harp and Chimes. Price, \$7500.

Offers also several Three-Manual Electric Organs built of sound and serviceable used material.

Steinway Hall, New York City.



HENRY PILCHER'S SONS
PIPE ORGANS
LOUISVILLE, KY.
SUPERIOR in VOICING, ACTION
and DESIGN.
Correspondence Solicited.

Weickhardt
Organs

Wangerin-Weickhardt Co.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

Austin Organs

Commendation of recent erections from expert and layman are significant in approval and enthusiasm. Contracts first six months of 1919 extend from coast to coast and from New England to Louisiana. Success in meeting unusual conditions—as to place, room area and proportion, balanced and antiphonal organs—keeps Austin reputation high.

Austin Organ Company

171 Woodland Street Hartford, Conn.

